

# 1. Prologue

Maestoso ♩ = 80

rit.

The first system of the musical score for 'Prologue' is in 4/4 time, marked 'Maestoso' with a tempo of 80 beats per minute. It begins with a piano introduction in B-flat major, featuring a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). The system concludes with a *rit.* (ritardando) marking.

Allegro furioso ♩ = 200

The second system of the musical score is in 3/4 time, marked 'Allegro furioso' with a tempo of 200 beats per minute. It begins at measure 9. The right hand features a rapid, ascending melodic line with many beamed eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes. The system ends with a repeat sign.

The third system of the musical score continues the 'Allegro furioso' section, starting at measure 16. The right hand continues its rapid melodic ascent, while the left hand maintains the rhythmic accompaniment. The system ends with a repeat sign.

The fourth system of the musical score continues the 'Allegro furioso' section, starting at measure 22. The right hand continues its rapid melodic ascent, while the left hand maintains the rhythmic accompaniment. The system ends with a repeat sign.

The fifth system of the musical score continues the 'Allegro furioso' section, starting at measure 27. The right hand continues its rapid melodic ascent, while the left hand maintains the rhythmic accompaniment. The system ends with a repeat sign.

rit.

A tempo

rit.

32

Meno mosso  $\text{♩} = 140$ 

[scribble out]

36a

*p*

37

45

*p* [BERT]

Wind's in the east, There's a mist com - ing in Like some - thing is

*pp*

50

brew - ing and 'bout to be - gin Can't put my fin - ger on

55

what lies in store, But I feel what's to 'ap - pen all 'ap - ened be -

60

fore A Fath - er a

*mp*

65

Moth - er a Dau - ghter a Son The

67a

*poco più mosso* ♩ = 150

68

threads of their lives are all rav - ling un - done

71a

72

Some thing is need - ed to twist them as tight As the string you might

77

poco rit.

use when you're fly ing\_ a kite Chim chim-in-ee Chimchim Che - ree Chim Che

*mf* *f* gliss

82 a

Vivace ♩ = 114

82 b

- roo. Michael: "Hurry up, Jane! Let's run!" Katie Nanna: "Come back here, you little blighters! You've got to go to school."

*mf* *f*

Michael: "I can't go to school if I'm flying a kite!"

Jane: "And you can't make us, you're only our nanny."

82 c

82 d

87

*f*

88

*f*

Policeman: "Not you two again! Come along - Home!"

Bert: "How's Willoughby this morning, Miss Lark?"

90

Miss Lark: "Oh, very well, thank you, Bert. [Willoughby snaps at Bert] Willoughby!"

94

100

103A

104A

Ship's Bell (on cue)

Admiral Boom: "...storm warnings overdue" BERT

mp Of

110

all Lon - don's by ways where I doff my cap This one's the hard - est to

116

find on a map Cher - ry Tree Lane As sweet as a

121

song But the nan - nies who come here They don't stay for

125

long *mf* Chim - chim - en - y Chim chim Che - ree Chim Cher -

SEGUE AS ONE No. 2

# 2. Cherry Tree Lane

Dead Seque

(Revised June 2006 for NY)

STILES AND DREWE

Presto ♩ = 150

BERT

5 Mrs. Brill "Katie Nanna!" Katie Nanna: "Those little beasts have run away from me for the last time!"  
Mrs Brill: "And who gets stuck with the children with no nanny in the house? Me, that's who!"

9 Katie Nanna: "I've said my say, Mrs. Brill, and that's all I'll say. I've done with this house forever!"  
Mrs. Brill: "Well, good riddance, then! And mind you don't stumble on the way out!"

13 JANE: "Oh dear, I don't think Katie Nanna liked tea with pepper." MICHAEL: "Don't be silly, it was me - I was the one who put a toad in her bed!"

17 WINNIFRED: "Katie Nanna? Katie Nanna - where are you going?"

21 **MRS BRILL**

Mrs B. *f* Kat-ie Na-na's gone, And is it an - y won-der? Driv-en half de-ment - ed by your child-ren's pranks

*mf*

25 **WINIFRED**

Win. Do you real - ly think I made an - oth - er blun - der? What on earth am I to say to

*cresc.*

28

Win. Mis - ter Banks?

*f*

35 *mf*

Win. George, dear, I'm feel-ing so be - reft, dear An-oth-er nan-nys

*mf*

39

Win. left dear Ev-'ry nan-ny goes We're un-luck-y I sup-pose.

43 *poco rit.* George: "Nonsense!" **GEORGE**

George *mf* Pre-

Win. *f* We are ne-ver going to find the per-fect na-ny

Jane *f* We are ne-ver going to find the per-fect na-ny

Michael *f* We are ne-ver going to find the per-fect na-ny

Mrs B. *f* We are ne-ver going to find the per-fect nan-ny

Rob Ay *f* We are nev-er going to find the per-fect nan-ny

47 **Steady** ♩ = 120

George ci-sion and or-der That's all that I ask The run-ning of a house-hold A straight-for-ward task. The

51

George

child - ren, the ser - vants Are all your do - main Whilst I re - main the sov - reign of

George: "Coat! The simple truth is you've engaged six nannies in the last four months, and they've all been unqualified disasters!"

54

George

Cher - ry Tree Lane.

*mp*

1° only

57

George

nan - ny should go - vern A nan - ny should rule A nan - ny is a pa - ra - gon who

*mf*

60

George

suf - fers no fool A nan - ny's a stal - wart Our

62

George

child - ren would gain By hav - ing such a nan - ny in Cher - ry Tree

65

Winifred: "Of course, George, but..."

George

Lane So take con - trol of sit - u - a - tions Show your au -

68

George

tho - ri - ty when in - ter - view - ing staff You know your role, they know their

71

GEORGE: "Briefcase!"

George

sta - tions Ef - fi - cien - cy and fore - thought cut the jobs in half

**WINIFRED:**

"I thought Katie Nanna would be firm with the children. She always looked so cross. **GEORGE** Winifred, never confuse efficiency with a liver complaint."

75

**George:** "Umbrella!"**WINIFRED** "If only we could find someone like your old nanny."

88

**George:**

"I'm afraid that's not realistic, my dear. Few women alive could manage Miss Andrew's standards of efficiency. Besides, we could never afford someone of her calibre."

90

93

93 a

93 b

**MRS BRILL**

Mrs B.

**mf**

Pre -

**ROBERTSON AY**

Rob Ay

**mf**

Pre -

94

Mrs B.

Rob Ay

cis - ion and or - der He wants noth - ing less

cis - ion and or - der He wants noth - ing less. It's

*mf*

96

Mrs B.

Rob Ay

Yes, and we're in the mess No

like an ar - my barr - acks No

98

Mrs B.

Rob Ay

won - der the nan - nies are driv - en in - sane We're liv - ing in a mad-house

won - der the nan - nies are driv - en in - sane We're liv - ing in a mad-house

100a 101 George: "Now, Winifred, if you want to please me ..." Winifred: "You know I do, George."

Mrs B. in Cher-ry Tree Lane

Rob Ay in Cher-ry Tree Lane

*mp*

This musical score features two vocal parts for Mrs. Banks and Rob Ay, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal lines are simple, with lyrics 'in Cher-ry Tree Lane'. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic.

George:  
"Very well. Then place an advertisement in The Times stating that Jane and Michael Banks require the best possibly nanny at the lowest possible wage."

105

This block contains the piano accompaniment for George's dialogue. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The key signature remains three sharps and the time signature is 2/4.

Michael:  
"We'd better give them ours. Before they make another mistake!" George: "I would stress that -" Jane: "We've written our own advertisement."

110 Poco più mosso

This block contains the piano accompaniment for the dialogue. The tempo marking is 'Poco più mosso'. The right hand features a more active melody with eighth and sixteenth notes, while the left hand continues with a steady bass line. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/4.

114 George: "What on -" Winifred: "Please, George. I think we should hear it." George: "Now, Winifred. None of your theatrics."

This block contains the piano accompaniment for the dialogue. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The key signature remains two flats and the time signature is 2/4.

Winifred: "It won't hurt to listen." Jane: "Wanted. A nanny.  
For two adorable children." George: "Adorable? Well, that's debatable, I must say."

117a 117b 117c

*mf* *f*

This block contains the piano accompaniment for the dialogue. It is divided into three measures: 117a, 117b, and 117c. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The key signature remains two flats and the time signature is 2/4. Dynamics are marked as mezzo-forte (*mf*) and forte (*f*).

# 03. Perfect Nanny

Forcefully  $\text{♩} = 130$

118 **JANE**

Jane *mf* If you want this choice po - si - tion Have a cheer - y dis - po - si - tion ros - y cheeks

*mf*

123 **Michael: "That's the part I put in."**

Jane No warts. Play games, all sorts You must be kind, you

*p* *mf* *cresc. poco a poco*

128 **George: "Well, of all the ridiculous..." Winifred: "George, please."**

Jane must be wit - ty Ver - y sweet and fair - ly pret - ty

*mf* *f* *sub. p*

133

Jane *mf* Take us on out - ings, give us treats

**MICHAEL**

Michael *f* sing songs, bring sweets

*mf*

137 **Petulantly**

Michael

Nev-er be cross or cruel Nev-er feed us cas-tor oil or gruel

The musical score for Michael's song 'Petulantly' is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

141

Jane

Love us as a son and daugh - ter

The musical score for Jane's song is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

Michael

And nev - er smell of bar - ley

The musical score for Michael's song is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

The piano accompaniment for the second system continues with the same rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

Michael: "I Put that bit in too"

**Grandly**

144

Jane

*mf* If you won't scold and dom - i - nate us

The musical score for Jane's song is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

Michael

wa - ter

The musical score for Michael's song is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

The piano accompaniment for the third system continues with the same rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

148

Jane

We will ne - ver give you cause to hate us We won't hide your spec - ta - cles so

*ten. f*

*mf*

152

Jane

you can't see

*mp*

Hur - ry nan - ny,

Rit. Sweetly

Michael

Put toads in your bed Or pep - per in your tea

*mp*

156

Jane

Ma - ny thanks Sin - cere - ly Jane Banks.

Michael

Sin - cere - ly and Mi - chael Banks.

# 04. Cherry Tree Lane Part 2

George: "That's quite enough Tommy rot for one day!"

GEORGE tears up the paper and throws it in the fireplace where a gust of wind carries it up the chimney

160 **Presto** ♩ = 140

*mp* *mf*

164

George: "Will you please go upstairs and let me get to work!"

Winifred: "They were only trying to help."

George: "It won't help anyone to make me late!"

George: "Where's my hat?"

*mp*

## Più Mosso

179

GEORGE

George

WINIFRED

Win.

Hat! Hat!

George, dear

MRS BRILL

Mrs B.

I thought you put it down here

Bow - ler hats don't simply

Hat! Hat!

*mf*

183

Win. dis - app - ear

Jane Do you think they'll find a nan - ny

Michael Do you think they'll find a nan - ny

Mrs B. Do you think they'll find a nan - ny

Rob Ay Do you think they'll find a nan - ny

185

George: "He's brushed it with boot polish!"

George *f* Pre -

Win. Ah! There it is! *mf* Pre -

Jane Who does - n't run a - way? *mf* Pre -

Michael Who does - n't run a - way? *mf* Pre -

Mrs B. Who does - n't run a - way? *mf* Pre -

Rob Ay Who does - n't run a - way? *mf* Pre -

*rit.*

George  
Win.  
Jane  
Michael  
Mrs B.  
Rob Ay

ci - sion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

191

George  
Win.  
Jane  
Michael  
Mrs B.  
Rob Ay

straight-for - ward task The chil-dren the ser- vants Are all your do - main Whilst

straight-for - ward task The child-ren, the ser- vants all my do - main

straight-for - ward task The chil-dren the ser- vants Are all your do - main

straight-for - ward task The chil-dren the ser- vants Are all your do - main

straight-for - ward task The chil-dren the ser- vants Are all your do - main

straight-for - ward task The chil-dren the ser- vants Are all your do - main

*poco più mosso*

GEORGE: "Mind you use the day well."

George: "I shall be home at six o'clock sharp"

195

George

1 re-main the sove-reign.

Win.

You re-main the sove-reign

197

199

George

Of Cher - ry Tree

Win.

**ff** He re-mains the sove - reign

Of Cher - ry Tree

Jane

**ff** He re-mains the sove - reign

Of Cher - ry Tree

Michael

**ff** He re-mains the sove - reign

Of Cher - ry Tree

Mrs B.

**ff** He re-mains the sove - reign

Of Cher - ry Tree

Rob Ay

**ff** He re-mains the sove - reign *ossia*

Of Cher - ry Tree

**ff**

202 **ancora più mosso**

George

Lane

Win.

Lane

Jane

Lane

Michael

Lane

Mrs B.

Lane

Rob Ay

Lane

**ff**

Mary Poppins:  
"Good morning!"

# 4a. Spit Spot

CUE - Mary Poppins: "Best foot forward. Spit spot."

**Vivo** ♩ = 80

Winifred: "Mrs. Brill, we have a new nanny."

**f**

5 Mrs. Brill: "She passed her interview, then?" Winifred: "Oh yes. Or I did."

**p**

3 3

**AS THE NURSERY DESCENDS**

**Poco meno mosso**

**f**

9 3

**Tempo 1°**

14

**Poco meno mosso**

**dolce**

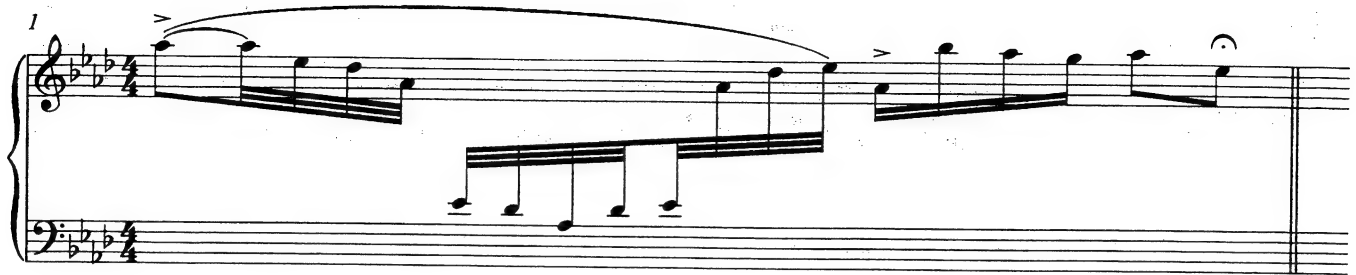
18 7

**Tempo 1°**

**pp**

## 4b. Magic Music 1

(Hatstand)



## 4c. Magic Music 2

(Plant)



# 5. Practically Perfect

CUE - Mary Poppins: "It did. Now stand over there."

STILES AND DREWE

Mary: "Just as I thought. "A noisy, mischievous, troublesome little boy."  
Michael: "You're making that up!  
A N-O-I-S-Y M-I-S..."

Freely at first  $\text{♩} = 110$

Mary: "Now you."

Mary: "Thoughtless, short-tempered and untidy."

MARY

Più Mosso

Jane: "What about your  
measurement Mary Poppins?"

13

char-ac-ter is spit spot spick and span I'm prac-tic-al-ly

*mf* *sf*

6 6 6

15 Steady ♩ = 90

JANE MARY

per-fect In ev-'ry way prac-tic-al-ly per-fect? So peo-ple

*p*

21

say Each vir-tue vir-tu-ally knows no bound

27

Each trait is great and pat-ent-ly sound I'm prac-tic-al-ly

31

per - fect from head to toe If I had a

35

fault it would nev-er dare to show I'm so prac - tic - al - ly per-fect In ev-e-ry

43 *poco più mosso*

way Both prim and pro-per and ne-ver too stern.

*sempre staccato*

50

Well ed-u-ca-ted yet will ing to learn I'm clean and

56

ho-nest my man-ner re-fined And I wear shoes of the sen-si-ble kind I

63

suf-fer no non-sense and whilst I re-main There's noth-ing else I feel I need ex-plain I'm prac-tic-al-ly

*poco rall.*

*legato* *p cresc.* *f*

71

**A tempo** ♩ = 100

per-fect in eve-ry way prac-tic-al-ly per-fect that's my for-

*mf*

77

té. Un-can-ny nan-nies are hard to find.

83

U-nique yet meek un-speak-ab-ly kind I'm practic-al-ly per-fect not slight-ly

89

soiled Run ing like an en-gine that's just been fresh-ly oiled

94

I'm so prac-tic-al-ly per-fect In ev-e-ry way

Mary: "Well those are my credentials - perhaps you have a few questions."

100

105 **MICHAEL** *Mary: "Never."* *"The very thought!"* **JANE**

Not tem-p'ra - men - tal? Not grouch-y or gruff?\_ Will you stay ten - der when the

*sempre staccato* *f*

111 *"Quite the contrary."* **MICHAEL**

go - ing gets tough?\_ Do you read sto - ries with - out a big fuss?\_

117 **JANE** *Mary: "Oh, I like games... But I choose them."*

Or have ob - jec-tions to play - ing with us?\_

121 121a 121b

121 c 122

Some mi - nor im - prove-ments may not go a - miss\_ But

*mp*

poco rit.

JANE &amp; MICHAEL

126

at all times you must re-mem-ber this You're prac-tic-al-ly

130 A tempo ♩ = 100

MARY

JANE &amp; MICHAEL

I gua-ran-tee

per-fect in ev-'ry way Pract-ti-cal-ly per-fect we hope you'll

136

no flies on me! Each vir-tue vir-tu-ally knows no bound stay

142 **MARY** *poco rall.*

Each trait is great Pat-ent-ly sound

**JANE & MICHAEL** and pat-ent-ly sound

**Rag Feel** ♩ = 100 **Mary: "Spit Spot. Polts house please."**

148

154

*mp*

160

*mf*

164

MARY

*f*

Mary: "I didn't say I was fair. I said I was..."

Prac - tic - al - ly

172

per - fect and here's my aim By the time I leave here you

177

both will be the same. *mp* You'll be prac - ti - cal - ly

*sub. mp*

182

per - fect

JANE

MICHAEL *mf* Prac - tic - al - ly per - fect

187

*ff* You will be prac - ti - cal - ly per - fect in ev - 'ry

*ff* We will be prac - ti - cal - ly per - fect in ev - 'ry

192

way \_\_\_\_\_

way \_\_\_\_\_

*ff*

# 5a. All Me Own Work

## APPLAUSE SEQUE

Mary Poppins: "Best foot forward!"

3 Allegro  $\text{♩} = 130$  poco rit.

7 Wild Waltz  $\text{♩} = 60$  poco rit.

11 A Tempo - con rubato  $\text{♩} = 60$

BERT

*mf* Chim chim - i - ney chim - chim - i - ney chim chim — che - roo I

15

does what I likes — and I likes what I — do To -

19

day I'm a scree - ver and as you can see A

*mf*

23

scree - ver's an art - ist of high - est de - gree And it's

27 *poco rall.*

all me own work from me own me - mo - ry

*mf*

31 *Meno Mosso* ♩ = 160 Park Keeper: "Not these again!"

*pp*

Bert: "Come on, Mr Park Keeper. It's just me pictures like it always is. There's no 'arm in 'em."

35

poco rit. - - - - -

Park Keeper: "I'll be the judge 'o that! This is my park and I say you're interfering with a public railing! I want 'em removed this -"

39

Park Keeper: "That is... L... er..."

"Just you watch it. That's all... just you watch it."

Bert: "Stay right where you are."

Andante misterioso ♩ = 100

44

*p* *Ped.* *simile*

Bert: "I'd know that silhouette anywhere. Mary Poppins."  
Mary Poppins: "It's nice to see you, Bert!"

rit. - - - - -

48

*niente*



# 6. Jolly Holiday

## Broadway Version 14 Aug 06

Music & Lyrics - Richard M Sherman and Robert B Sherman  
Additional Music and Lyrics - George Stiles and Anthony Drewe

Freely

**BERT**

*mp* All that is takes is a spark Then some thing as plain as a park Be - comes a won - der - land

4

All you've to do is look a - new. Then you'll un - der -

9 *poco rit.* A Tempo ♩ = 120

stand. why... It's a jol - ly 'ol - i - day with Ma - ry

12 Mary: "Oh really!"

Ma - ry makes your heart so light! When the day is grey and or - di - nar - y

16 Mary: "You do talk nonsense, Bert."

Ma - ry makes the sun shine bright! Oh, 'ap - pi - ness is bloom - ing all a -

19 Mary: "I haven't the faintest idea what -"

round 'er The daf - fo - dils are smil - in' at the dove When

22

Ma - ry olds your 'and you feel so grand your heart starts beat - in' like a big brass band

BD

26 Mary: "You've enough brass for all of us."

*mf* Oh it's a jol - ly 'ol - i - day with Ma - ry No

*pp*

This musical system contains the first two staves of Mary's song. The vocal staff (treble clef) begins with a whole rest, followed by a melodic line starting on a half note G4. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand, with triplets of eighth notes in measures 27 and 28.

29 **Poco Più Mosso**

won - der that it's Ma - ry that we love!

This system shows the beginning of the 'Poco Più Mosso' section. The vocal staff has a whole rest in measure 29, followed by a half note G4. The piano accompaniment continues with a similar pattern to the previous system, maintaining the eighth-note bass line.

32 **JANE & MICHAEL**

*mp* Bor - ing just like oth - ernan - nies Think - ing parks are good for us

*mp*

This system contains the first two staves of Jane and Michael's song. The vocal staff (treble clef) starts with a whole note G4, followed by a melodic line. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

36

It's just sta - tues, ducks and gran - nies I don't un - der - stand all the fuss

This system shows the continuation of Jane and Michael's song. The vocal staff continues the melodic line from the previous system. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

40 **JANE** **MICHAEL** *mf* **JANE**

Is she do - ing it to spite us? We could lose her for a lark! Per-

44 **MICHAEL** **JANE & MICHAEL**

haps it's all a plot I'll tell you what She seems so diffe-rent but I bet she's not

48 *mp*

There is noth-ing to ex-cite us In The Park

**JANE** What is that? **NELEUS** You're quite wrong, you know. **MICHAEL** Wha - who are you...?  
**NELEUS** I'm Neleus. Surely you know that? You've sat beneath me often enough. And you're wrong about taking a walk on a sunny day like this.

53 **Theramin** *pp*

## Più mosso

59

*f*

62

65

**BERT**

Ain't it a glo-ri-ous day Right as a mor-ning in May *mf* I feel like I could fly

*mp*

**NELEUS**

69

**BERT**

Have you ev - er seen the grass so green? Or a blu - er

**MARY**

72 BERT, NELEUS

sky? \_\_\_\_\_ *mf* Oh,

74 BERT

it's a jo - lyhol - i day with Ma - ry Bet - terdays I've ne - ver known

78 BERT, MARY & NELEUS

You can ask the pas - sing sta - tu - a - ry Noth - ing's ev - er set in

Noth - ing's ev - er set in

81 (POLICEMAN CHANGES)

stone

stone

83 (BENCH CHANGES) BERT

Each

86

man out with his dog will stand a - gog To

mf

88 BERT, NELIUS

see a sta - tue take a gen - tle jog Oh

JANE & MICHAEL

Oh

90

it's a jol - ly hol - i - day with Ma - ry No won - der that it's Ma - ry that we

it's a jol - ly hol - i - day with Ma - ry No won - der that it's Ma - ry that we

MARY

93 love

It's a jol - ly hol - i - day with you, Bert Gen - tle-men like you are few

love

*mf*

97

Though you're just a dia - mond in the rough, Bert Un - der - neath, your blood is blue You'd

2 NANNIES S A *mp*

POLICEMAN T Your blood is blue

101

ne - ver think of pres - sing your ad - van - tage Fore - bear - ance is the hall - mark of your creed A

*mf*

*Ped.*

105

la - dy need - n't fear when you are near Yoursweet gen - til - i - ty is crys - tal clear Oh

*mp*

GARDENERS, POLICEMAN & NANNIES

*mp*

It's cry - stal clear Oh

3 3

110 **MARY**

It's a jol - ly hol - i - day with you, Bert A Jol - ly jol - ly hol - i - day with

**S** **A** **S** **A**

It's a jol - ly hol - i - day with you, Bert A Jol - ly jol - ly hol - i - day with

**T** **B** **T** **B**

It's a jol - ly ho - li - day, a Jol - ly jol - ly hol - i - day with

113 **Con moto** ♩ = 130

you.

you.

you.

**molto rall.** //

116

Andante ♩ = 90

118

*p* *mf*

122

*p*

126

*p*

128

*mf*

130

*mf*

134 **Faster** ♩ = 98

*p*

137 **accel.**

*mf*

140 **Prancing** ♩ = 130

*f*

144

147

Slightly Broader ♩ = 120

148

151

154

157

160

**BERT**

*mf* Let's go for a jaun - ty saun - ter You are

*mf* *leggero*

163

bound to make your mark. Looks like all of you were born to

166

Take a prom - e - nade in the park

168

FEMALE STATUES & OFFSTAGE  
FEMALE ENS

*mp* Ah Won - ders wait to be dis-cov - ered All you

171

need's a gen - tle shove And spec - tac - les ar - ise Be -

173

fore your eyes A walk with Ma - ry is a big sur - prise

176

BERT  
& GIRLS

It's no won - der that it's Ma - ry that we Love

**BOYS** *mf* It's no won - der that it's Ma - ry that we Love Love

180

Park Keeper: "What's this?"

Park Keeper: "What's this?"

180 Park Keeper: "What's this?"

Love Love Love Love

184

Freely

MARY

184 Freely

MARY

It's a jol - ly hol - i - day

A Tempo

186

MARY

186 A Tempo

MARY

A Jol - ly jol - ly hol - i-day with you

ALTOS SOPS

It's a jol - ly hol - i-day, A Jol - ly jol - ly hol - i-day with you

T B

A Jol - ly jol - ly hol - i-day with you

f with

f with

190 *rall.* ALL EXCEPT BERT & "PANS"

you! Oh

you! Oh

*ff* *f*

3 3

192 **Slightly Broader** *poco accel.*

It's a jol - ly 'ol - i - day with Ma - ry

BERT & "PANS"

Let's go for a jaun - ty saun - ter

3 3 3 3 3 3 3 3

194 **Tempo Primo**

Ma - ry makes your heart so light

We are bound to make a mark

3 3 3 3 3 3 3 3

196

When the day is grey and or - di - nar - y  
Looks like all of us were born to

198

Ma - ry makes the sun shine bright Oh,  
Take a prom - e - nade in the park

200

'ap - pi - ness is bloom - in' all a - round 'er The  
With our fine - ly chis - 'led fea - tures

202

202

daf - fo - dils are smil - in' at the dove When

We can look down from a - bove When

203

7 3 3 7 3 3

This system contains measures 202 and 203. It features vocal staves for two voices and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). Measure 202 includes lyrics: 'daf - fo - dils are smil - in' at the dove When'. Measure 203 includes lyrics: 'We can look down from a - bove When'. The piano part includes triplets and a 7-measure rest in the right hand.

204

204

Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a

Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a

205

This system contains measures 204 and 205. It features vocal staves for two voices and a piano accompaniment. The key signature has four flats. Measure 204 includes lyrics: 'Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a'. Measure 205 includes lyrics: 'Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a'. The piano part provides harmonic support with chords and moving lines in both hands.

207

207

big brass band *ff* Oh

big brass band

208

*ff* 3

This system contains measures 207 and 208. It features vocal staves for two voices and a piano accompaniment. The key signature has four flats. Measure 207 includes lyrics: 'big brass band' and '*ff* Oh'. Measure 208 includes lyrics: 'big brass band'. The piano part includes a 3-measure rest in the right hand and a 3-measure rest in the left hand, both marked with *ff*.

## VAUDEVILLE

210

it's a jol - ly 'ol - i - day with Ma - ry No

**BERT + TENORS**

**ff** It's no won - der that it's Ma - ry

212 [S]

won - der that it's Ma - ry that we love\_\_\_\_\_ No **f**

**A** won - der that it's Ma - ry that we love\_\_\_\_\_ No **f**  
Mezzo

**T** that we love\_\_\_\_\_ No **f**  
Alto

**B** won - der that it's Ma - ry that we love\_\_\_\_\_ No **f**  
Bari

Bass

214

*ff*

won - der that it's Ma - ry That we love

*ff*

won - der that it's Ma - ry That we love

*ff*

won - der that it's Ma - ry That we love

*ff* Bari Bass

won - der that it's Ma - ry That we love

3 3

*ff*

217

Mezzo

Alto

*ff*



# 6a But How?

CUE: Thunder clap

**THERAMIN**

Michael: "Jane, did that really happen?"

Jane: "Yes. But how?"

DIALOGUE CONTINUES

poco rit.

# 6b A Bit of Imagination

Jane: "Then we'll see you soon."  
[Thunder]

Like an echo ♩ = 120

[Small thunder] Jane & Michael: "Goodbye, Nellus." Nellus: "Goodbye." Jane: "Nellus must be so lonely. Could his father ever come here to stay?"

Mary Poppins: "Anything can happen if you let it." Jane: "How long will you stay?" Mary Poppins: "We'll see." Michael: "You won't leave us,

Mary Poppins: "I'll stay  
until the wind changes."  
Bert: "Goodnight Jane,  
Goodnight Michael, Goodnight Mary."

"Will you, Mary Poppins?"

rit.

Con Moto ♩ = 150

13

17

23

29

Winifred: "Jane and Michael want to say goodnight."  
poco rit.

33

# 7. Let's Hope She Will Stay

George: "Just make sure she's doing it  
our way and not hers."

GEORGE

Con Moto ♩ = 110

What good are rules if you can bend them? We need a

4 nan - ny who is dis - ci-plined and stern. With boys and girls, you don't be -

7 friend them. I fear that Mar - y Pop-pins has a lot to learn. rall.

Più mosso ♩ = 120

19

23 WINIFRED

*p* Be - ing Mrs. Banks Should be an ea - sy role And yet it's one which

28

I don't seem too good at on the whole. I have a com - fy home I

33

*poco rit.*

have a sim - ple life I have a name which tells the world I'm some - one el - se's wife

39

**A Tempo**

Be - ing Mrs. Banks What does that en - tail? Fac - ing tests of

44

cha-rac-ter I al-ways seem to fail And as for his "Best Peo-ple" Well I'd

49 *poco rit.* **A Tempo**

like to say "no thanks" They're not ex-act - ly my i-dea of be-ing Mrs

55

Banks.

59 **JANE** **MICHAEL** **BOTH**

*mp* I still feel as if I'm dream-ing So much fun in just one day When

63 **Più mosso****poco rit.**

Ma - ry holds your hand you feel so grand Your heart starts beat - ing like a

*mf* *leggiero*

66

Jane: "Do look! Nelius is beaming!"

MICHAEL

big brass band Let's hope she will

*mp*

71

Jane: "Goodnight, Nelius."

BOTH

stay Let's hope she will

*p*

(♩ = ♩)

75 **Meno mosso**

[Button as window closes]

stay

*pp*

# 7a. Winds Can Change

DEAD SEQUE

Jaunty  $\text{♩} = 60$

BERT

*mf* Winds can change

*f leggiero*

*mf*

7

poco rit.

Tides can turn Sink or swim See what you learn

13

A Tempo  $\text{♩} = 60$

Me, I was told When I was small Just learn a

18

ADMIRAL BOOM: "Morning, Bert. You're a road-sweeper today, I see."

trade So I learned 'em all

*p*

This musical system contains the first line of dialogue for Admiral Boom. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "trade So I learned 'em all". The piano accompaniment is in a key with three flats and includes a dynamic marking of *p* (piano).

23a

23b

23c

23d

23e

23f

23g

This musical system contains the second line of dialogue for Admiral Boom, divided into seven measures labeled 23a through 23g. The piano accompaniment continues with chords and single notes.

23h

[Miss Lark appears]

24

*mp*

This musical system contains the third line of dialogue for Admiral Boom, divided into two measures labeled 23h and 24. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). The key signature changes to two sharps.

28

This musical system contains the fourth line of dialogue for Admiral Boom, divided into four measures labeled 28 through 31. The piano accompaniment continues with chords and single notes.

ADMIRAL BOOM: "Would that give them their sea legs?"

This musical system contains the fifth line of dialogue for Admiral Boom, divided into five measures labeled 32 through 36. The piano accompaniment continues with chords and single notes.

MISS LARK: "Well it works for the rest of us"

[Ship's Bell]

37

Presto vivo  $\text{♩} = 136$ 

40

44

DIM ON START OF DIALOGUE

47

Winifred: "Mrs Brill, don't make the sandwiches too early, they'll get stale before the guests arrive"

Mrs Brill: "Everything's under control, m'm."

51



# 8. Spoonful of Sugar

CUE: - Mary Poppins: "...you'll get through a lot of stuff before you're very old. Besides..."

Freely

(snap fingers)  $\text{♩} = 96$

you find the fun and snap the job's a

Mary Poppins: "In every job that must be done... ..there is an element of fun..."

*pp* VAMP ad lib VAMP ad lib *f*

game *mp* And ev' - ry task you un - der - take be -

*mf* *mp*

comes a piece of cake a lark a

*mf* *mp*

rall.

15

spreed! It's ve - ry clear to see that a

ten ten

18 **A Tempo** ♩ = 100

spoon - ful of su - gar helps the me - di - cine go down the

*mp*

22

me - di - cine go down me - di - cine go down just a

26

spoon - ful of su - gar helps the me - di - cine go down

30

MARY

in a most de - light - ful way \_\_\_\_\_ The hon - ey

36

bees that fetch the nec - tar from the flo - wers to the comb ne - ver

40

tire of e - ver buz - zing to and fro be - cause they

44

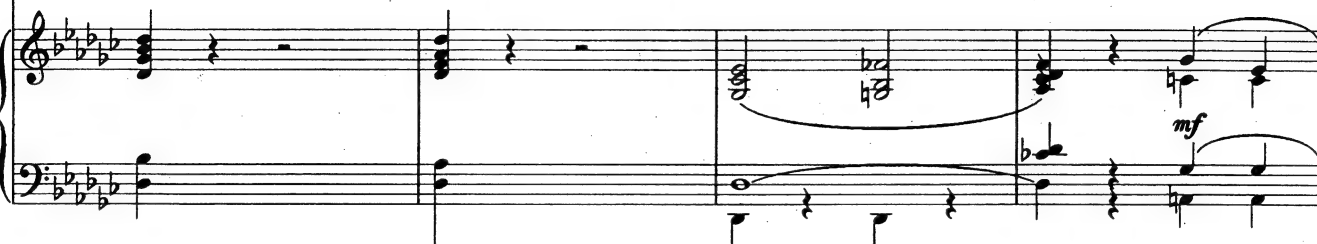
take a lit - tle nip from ev' - ry flow - er that they sip and

4  
48*Mary Poppins*  
**poco rit.****A Tempo****MARY**

hence they find their task is not a grind For a

**JANE & MICHAEL**

and hence they find their task is not a grind For a



52

**ALL THREE**

spoon - ful of su - gar Helps the me - di - cine go down The



56

me - di - cine go down me - di - cine go down just a spoon - ful of



61

su - gar helps the me - di - cine go down in a most de -



65

light - ful way

Over the music MARY POPPINS gives various instructions such as "Cups on saucers, please", "spit spot", "Is this how you usually do it, Michael?"

68

Crockery and plates, cups and saucers fly into place as the children absorb the lesson. And all the while, ROBERTSON AY remains asleep.

73

*mf* *cresc.*

Finally, The dresser returns to its upright position...

78

*v*

MARY POPPINS:  
Kum punch! My favourite!

83

*rall.* *ff*

ROBERTSON AY

87

[ad lib NB always end on F# Maj in RH]

Ah!

[on cue]

Ped.

Winifred: "I don't believe it! Mary  
Poppins, you're a miracle worker!  
How did you get them to do it?"

MARY

Steady  $\text{♩} = 100$ 

89

Just a spoon - ful of su - gar helps the me - di - cine go

*p*

93

WINIFRED

MARY poco accel.

MARY

WINIFRED

down The me - di - cine? go down? Me - di - cine go

97

MARY, JANE &amp; MICHAEL

down just a spoon - ful of su - gar helps the me - di - cine go down

102 *poco rit.* **Winifred:** "So..." **WINIFRED**

in a most de-light-ful way. Just a



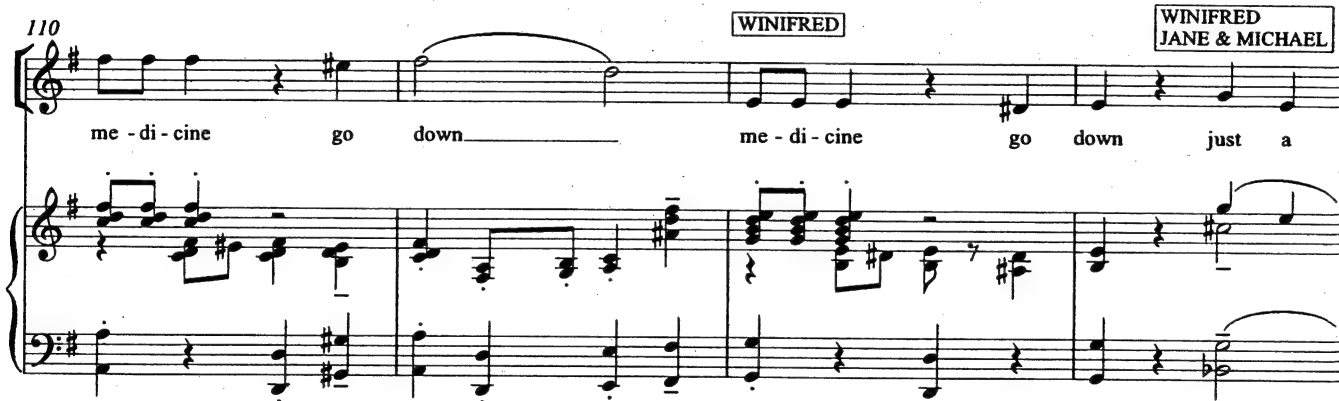
106 **ROB AY**

spoon-ful of su-gar helps the me-di-cine go down *f* the



110 **WINIFRED** **WINIFRED JANE & MICHAEL**

me-di-cine go down me-di-cine go down just a



114

spoon-ful of su-gar helps the me-di-cine go down



118

MARY

poco rit.

in a most de-light-ful way *ff* Just a

WINIFRED & ROB AY

JANE & MICHAEL In a most de-light-ful way *ff* Just a

*mf* *f*

Broader  $\text{♩} = 90$ 

124

MARY

spoon - ful of su - gar helps the me - di - cine go down the

WINIFRED, JANE, MICHAEL & ROB AY

spoon - ful of su - gar helps the me - di - cine go down the

*ff*

128

me - di - cine go down me - di - cine go down just a

me - di - cine go down me - di - cine go down just a

132

spoon - ful of su - gar helps the me - di - cine go down

spoon - ful of su - gar helps the me - di - cine go down

136

**poco più mosso**

In a most de - light - ful

in a most de - light - ful way

140

MARY

In a most de - light - ful

WINIFRED

In a most de light - ful

JANE

In a most de light - ful

MICHAEL

ROB AY

In a most de - light - ful

144

way

way

way

way

# 9. Spoonful Playout

2

MARY POPPINS: "Come along children."

Vivace  $\text{♩} = 110$

Musical score for Mary Poppins' "Come along children." The score is in 2/4 time, marked Vivace with a tempo of 110 beats per minute. It features a piano introduction with a forte (f) dynamic in the first measure, transitioning to mezzo-forte (mf) in the fourth measure. The melody is in the right hand, and the bass line is in the left hand.

MARY POPPINS We'll be off now, ma'am. Come along children. Best foot forward.

Musical score for Mary Poppins' "We'll be off now, ma'am. Come along children. Best foot forward." The score continues from the previous system, maintaining the 2/4 time and Vivace tempo. It features a piano introduction with a mezzo-forte (mf) dynamic in the first measure, transitioning to mezzo-forte (mf) in the fourth measure. The melody is in the right hand, and the bass line is in the left hand.

Musical score for Mrs Brill's "These came this morning, ma'am. Robertson Ay forgot to give them to you." The score continues from the previous system, maintaining the 2/4 time and Vivace tempo. It features a piano introduction with a mezzo-forte (mf) dynamic in the first measure, transitioning to mezzo-forte (mf) in the fourth measure. The melody is in the right hand, and the bass line is in the left hand.

MRS BRILL These came this morning, ma'am. Robertson Ay forgot to give them to you.

poco rit.

Meno mosso

$\text{♩} = 90$

Musical score for Mrs Brill's "These came this morning, ma'am. Robertson Ay forgot to give them to you." The score continues from the previous system, maintaining the 2/4 time and Vivace tempo. It features a piano introduction with a mezzo-forte (mf) dynamic in the first measure, transitioning to mezzo-forte (mf) in the fourth measure. The melody is in the right hand, and the bass line is in the left hand.

Apologies, ma'am, from your guests. They're not coming, none of them.

WINIFRED Oh. Do you think we chose the wrong day?

Musical score for Winifred's "Oh. Do you think we chose the wrong day?" The score continues from the previous system, maintaining the 2/4 time and Vivace tempo. It features a piano introduction with a mezzo-forte (mf) dynamic in the first measure, transitioning to mezzo-forte (mf) in the fourth measure. The melody is in the right hand, and the bass line is in the left hand.

MRS BRILL No, ma'am, you asked the wrong people.

rit.

27

32

WINIFRED

In a most de - light - ful way

## 10. Precision And Order

Presto vivo  $\text{♩} = 136$ 

1

5

Jane: "Where are we going today?"

9

Mary Poppins: "I thought we could play our next game." Michael: "What game?"

12

Mary Poppins: "A visit to the Bank." Michael: "That's not a game! Did Daddy agree?" Jane: "If he did, you must have put the idea into his head somehow."

16

Mary Poppins: "What an impertinent thing to say. Me, putting ideas into other people's heads, really!"

20

Grandly, In 2 ♩ = ♩

25

In 6 ♩ = 120

32

ALL CLERKS

Pre - ci - sion and or der Cogs in a wheel

Mechanical chatter

Mechanical chatter continues throughout

35

O-pen-ing a led ger Clos-ing a deal Pru-dent in-vest-ment

38

Fi-nan - cial sense Our per-fectray of sun-shine Pounds, shil- lings and pence

Miss Smythe: "Good morning, Mr Chairman"

41

CHAIRMAN

*mf* Great men have dreams of pow - er and pos -

47

i - tion\_ And it's our job to back them to the hilt With shrewd in -

53

*poco rit.*

vest - ment and ad - vice They'll pay our price The bed - rock on which banks are

**A Tempo** ♩ = 120

59

**CHAIRMAN:** "Banks! A word." **CHAIRMAN:** "I see Herr von Hussler is coming in again today."

built Mechanical chatter

69

Have you made your decision?" **GEORGE:** "I believe so, sir." **CHAIRMAN:** "Be sure it's the right one."

*mf*

**ALL CLERKS** In

*mf*

**ALL CLERKS** In

77

ev - ery trans - ac - tion Cred - it or debt Sheets are all well bal - anced

ev - ery trans - ac - tion Cred - it or debt Sheets are all well bal - anced

*mf* Mechanical chatter

83

Tar - gets are met, met met, met met, met, met met met.

Tar - gets are met, met met, met met, met, met, met met met.

*mp*

88

VON HUSSLER: "Herr Banks, what objections do you have? My security is more than adequate and Latin America is an expanding market."

*p*

96

VON HUSSLER: "What is the matter? Have you no courage?"

GEORGE: "But, Mr Von Hussler, what exactly is your final product."

104

VON HUSSLER: "What do you think! Money of course!" GEORGE: "Yes, money. But I wonder...Is that enough?"

VON HUSSLER

110

dreams of build - ing an em pire\_\_\_\_\_ To make his name in man-y dist-ant lands

117

And in the new world, I am told, We'll soon strike gold Let's

122

seize that chance with both our hands

*mf* Ass -

**ALL CLERKS**

*mf* Ass -

126

ess - ing the mar - ket lim - it the risk. Lit - tle room for er - ror.

ess - ing the mar - ket lim - it the risk. Lit - tle room for er - ror.

*mf* Mechanical chatter

132

Busi - ness is brisk brisk brisk brisk brisk brisk brisk brisk.

Busi - ness is brisk brisk brisk brisk brisk brisk brisk brisk.

137 NORTHBROOK: "Have you come to your decision, Mr Banks? There's a town of good people whose future depends on you." GEORGE: "I know..."

mp

145 NORTHBROOK: "Give us this chance. The factory could be running in weeks and expanding before the year's out. Please, Mr Banks. I'd give it everything I've got, believe me."

153 GEORGE: "I do believe you, Mr. Northbrook and I've tried to find a way. But there isn't the collateral. I'm not in business to take risks."

161 NORTHBROOK: "What about my workforce? Decent men who want a better life. They're my collateral! What's wrong with that?"

168 **NORTHBROOK**

*p* My men have dreams to earn an hon - est liv - ing A wife and kids, a

*p* Grimethorp

174

home to call their own If you'd in - vest in us to - day It paves the way I

181 *mf* **GEORGE:** "I'm sorry Northbrook, but I..." **JANE & MICHAEL:** "Hello, Paddy."

prom - ise we'd re - pay the loan

*mf* *fp*

185 **GEORGE:** "What on earth are you doing here? Can't you see I'm busy?" **NORTHBROOK:** "Nay. We're done. And no man should be too busy for his children. What are you here for, young man? Have you come for some money, like me?" **GEORGE:** "Hardly. What would they need money for?"

**GENERAL PAUSE**

186

NORTHBROOK: "Well, it's never too early to learn its value. Here." MICHAEL: "I know the value of this Sixpence." NORTHBROOK: "Nay, that's its worth.

*p* Solo Cornet

"Its value's in how you spend it. Do good and may you have good luck." MARY POPPINS: "And what do you say?" JANE & MICHAEL: "Thank you!"  
rit. - - - - -

194

GEORGE: "What's the meaning of this?  
Really, Mary Poppins, I am not without a sense of humour."



# 10a. A Man Has Dreams

## Part 1

### (Revised 24th March 06)

CUE: MARY: "Yes, I'm afraid it did."

Moderato  $\text{♩} = 90$

GEORGE: "That's enough. You've seen where I work and I have a great deal to do."

*p* [OPTIONAL START AT BAR 8 - TRY IN REHEARSALS] *sim.*

Ped. Ped. Ped.

5

JANE: "Daddy, when you invest the bank's money, what are you looking for? A good man or a good idea?"

10

GEORGE: "I suppose it's a good man, really."

*mp*

14

Più mosso

MARY POPPINS: "Come along, children."

GEORGE

*mf* 1

18 **Con Moto** ♩ = 100

used to be a man who'd take a risk or two But

This system contains measures 18 through 21. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. Measure 18 starts with a piano introduction marked with an 'x'. The lyrics are: 'used to be a man who'd take a risk or two But'.

22

tak - ing risks is some - thing bank - ers nev - er do I

This system contains measures 22 through 25. The vocal line continues with the lyrics: 'tak - ing risks is some - thing bank - ers nev - er do I'. The piano accompaniment continues with a consistent rhythmic pattern.

26

used to be a man with dreams and strong i - deals It's

This system contains measures 26 through 29. The vocal line continues with the lyrics: 'used to be a man with dreams and strong i - deals It's'. The piano accompaniment continues with a consistent rhythmic pattern.

30

**poco rit.**

strange but I had quite for - gott - en how that feels

This system contains measures 30 through 33. The tempo marking 'poco rit.' is placed above the vocal line. The vocal line continues with the lyrics: 'strange but I had quite for - gott - en how that feels'. The piano accompaniment features a more complex texture with arpeggiated figures and a crescendo marked with an 'f' in measure 32.

35

A Bit Faster  $\text{♩} = 120$  GEORGE: "Mr Von Hussler, I've considered your arguments but I'm afraid my answer is no."

*p*

*LH sempre staccato*

41

VON HUSSLER: "So you don't recognise a good idea, Mr Banks?"

46

GEORGE: "Maybe. But I know a good man when I see one."

VON HUSSLER: "You will regret this, Herr Banks"

*poco rit.*

*f* A man with

*mf*

51

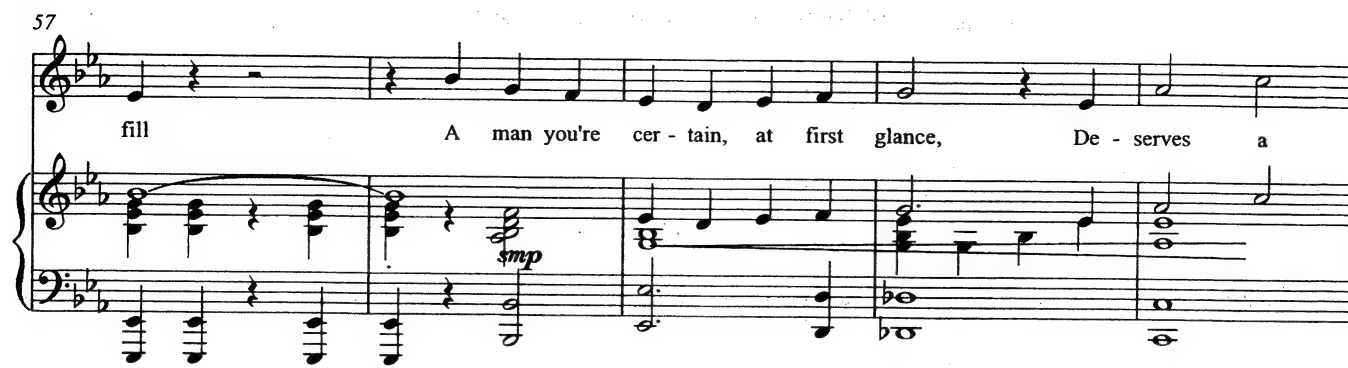
Grandly  $\text{♩} = 100$ 

dreams that life has - n't bro - ken A man with hopes, am - bi - tions to ful -

*f*

57

fill A man you're cer - tain, at first glance, De - serves a



62

GEORGE:  
"Now, Mr Northbrook, when  
exactly could the factory open...?"

chance...



DEAD SEGUE  
NO 11 - FEED THE BIRDS

# 11. Feed The Birds

Andante con moto ♩ = 120

8va

5

poco rit.

Meno mosso ♩ = 100

BIRD WOMAN

*p* Feed the birds, tup pence a bag, Tup pence, tup pence, tup pence a

*p*

MICHAEL There's that horrible old woman! MARY POPPINS Don't point. And for your information, she is not in the least horrible. JANE But she's just a bundle of rags! MARY POPPINS When will you learn to look past what you see?

16 24

bag

*p*

**Più mosso****MARY POPPINS**

35

*mp* Ear - ly each day to the steps of St. Paul's The lit - tle old bird wom - an

*p*

41

comes. In her own spe - cial way to the peo - ple she calls

47

**BIRD WOMAN**

Come buy my bags full of crumbs.

51

*mf*

Come feed the lit - tle birds Show them you care

*mf*

55

And you'll be glad if you do \_\_\_\_\_ Their young ones are hun - gry Their

61

**rubato****rall.**

nests are so bare All it takes is tup pence\_ from you\_\_\_\_\_

67

**A tempo** ♩ = 100

Feed \_\_\_\_\_ the birds Tup pence\_\_\_\_\_ a bag

71

Tup pence, \_ tup pence, \_ tup pence\_\_\_\_\_ a bag

75

MARY P

*mp* Feed the birds That's what she cries

Mary Poppins sings the melody in treble clef. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has four flats (B-flat major or D-flat minor).

79

While over her birds fill the skies

The melody continues in the treble clef. The piano accompaniment remains consistent with the previous system.

Jane: "What are you doing?" Michael: "I'm going to give her the chariman's money." Mary Poppins: "That's a matter of opinion."

83

*p*

CHOIR

Ah

Ah

The choir part is written in treble clef with a long note and a breath mark. The piano accompaniment is in bass clef, showing a few notes in the right hand and rests in the left hand. The key signature remains four flats.

87

MARY P

"One bag, please. Here. Save your sixpence."

*f* All a -

Ah Ah Ah

*p*

95

**Più mosso**

round the cath - e - dral the saints and a - post - les Look

99

down as she sells her wares *f* Al -

103 rit. - - -

though you can't see them You know they are smil-ing Each time some-oneshows that he cares

*f* Ah Ah Ah

**FULL ORGAN**

111 **Tempo primo** **MARY POPPINS**

*p* Though her words are sim ple and few Lis-ten,

*p*

116 **BIRD WOMAN**

lis-ten, she's call - ing to you Feed the birds

*mp*

## MARY P + BIRD WOMAN

121

Musical score for Mary P and Bird Woman, measures 121-124. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line (treble clef) has lyrics: "Tup pence\_\_\_\_\_ a bag" (measure 121), "Tup pence,—" (measure 122), and "tup- pence,—" (measure 123). The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggiated figures.

125

## MICHAEL: "All gone"

Musical score for Michael, measures 125-128. The vocal line (treble clef) has lyrics: "tup pence— a bag" (measure 125). The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand, featuring sustained chords and arpeggiated figures.

130

## BIRD WOMAN

rall.

Musical score for Bird Woman, measures 130-133. The vocal line (treble clef) has lyrics: "Tup - pence,— tup - pence,— tup - pence— a bag" (measure 130). The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand, with dynamics *p* (piano) and *pp* (pianissimo) indicated. The tempo marking *rall.* (rallentando) is present above the vocal line in measure 130.



# 11a. Mrs. Corry's Shop

## BARREL ORGAN CUE 1

Applause Segue



VISUAL CUE out as Bert stops

repeat if required



## BARREL ORGAN CUE 2

VISUAL CUE as Bert starts



VISUAL CUE out as Bert exits

repeat if required



CUE - Mary: "Anything can happen if you let it."

1 Vivace ♩ = 130

R.S. *ff*

6

12

*mf* *f*

Mary Poppins: "I can quite believe that."

Bert: "Mrs Corry's older..."

30

*p*

1. 2.

Magical - meno mosso

*gr*

40

*mp* *tr* *tr* *tr*

*Ped.* *Ped.* *Ped.* *Ped.*

44 (8)

*Ped.*

48 Rhapsodic  $\text{♩} = 80$

*f*  
*ff*

50

*f*

52 *poco rall.*

*mp*  
*p*  
*fade*



# 12. Supercalifragilisticexpialidocious

Mary Poppins:  
"Supercalifragilisticexpialidocious"

Music & Lyrics - Richard M Sherman and Robert B Sherman  
Additional Music and Lyrics - George Stiles and Anthony Drewe

Michael:

That's not a word.

Mary Poppins:

Of course it's a word, and unless I'm very much mistaken I think it's going to be a rather useful one.

2 Vivace  $\text{♩} = 100$  MARY POPPINS

When

6

try - ing to ex - press one - self it's frank - ly quite ab - surd, to

10

leaf through long - thy lex - i - cons to find the per - fect word. A lit - tle spon - tan -

15

e - it - y keeps con - vers - a - tion keen. You

18 *poco rit.*

need to find a way to say pre - cise - ly what you mean.

22 **A Tempo**

Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious! E - ven tho' the sound of it is

28

some-thing quite a - tro - cious If you say it loud e - nough you'll al - ways sound pre -

33

co - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

## MRS CORRY &amp; CUSTOMERS

38

*p* Um - di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle um di - dle ay

Jane: "But it doesn't mean anything!"

Mary: "It can mean exactly what you want it to..."

MARY

42

When  
Um di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle Um di - dle ay.

46

BERT

stone - age men were chat - ting simp - ly grunt - ing would suff - ice, Though if they'd heard this

COMPANY

UGH!

*mp*

51

MRS CORRY

word they might have used it once or twice. I'm sure e - gypt - ian

55

phar - aohs would have grasped it in a jiff, then

58

eve - ry sing - le py - ra - mid would bear this hie - ro - glyph... Oh

62 *Più mosso*  $\text{♩} = 110$

su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

66 *Company: "Grrr!"*

Say it and wild an - i - mals will not seem so fer - o - cious.

70 **MARY POPPINS**

Add some fur - ther flour - ish - es it's so ro - co - cco - co - cious

74 **MRS CORRY** **BERT**

Ah Ah ah ah ah!

**MARY**

Ah

77 **MARY POPPINS**  
**MRS CORRY**

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

**JANE & MICHAEL**

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

**BERT**

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

81

Um - di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle um di - dle ay

85

BERT

*ff* **S**  
A The

Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

*ff* **T**  
B Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

89

MRS CORRY

Dru - ids could have carved it on their migh - ty mon - o - liths. The

93

MARY

Anci - ent Greeks I'm cer - tain would have used it in their myths. I'm

97

sure the Ro - man Em - pire on - ly en - tered the ab - yss be -

101

cause those la - tin scho - lars ne - ver had a word like this.

BERT, MRS CORRY &amp; MARY

105

*f* Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

CUSTOMERS

*mp* Yum Yum Yum yum yum

109

MARY

*p* If you say it soft - ly - the ef - fect can be hyp - no - tious.

113

BERT

Check your breath be - fore you speak in - case it's hal - i - to - tious.

*mf*

117

ALL

*f* Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - doc - ious.

122

S  
A

*ff* Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

*ff* Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

*ff*

126 *subito mp*

Um di-dle i-dle i-dle Um di-dle ay Um di-dle i-dle i-dle Um di-dle-ay

*subito mp*

Um di-dle i-dle i-dle Um di-dle ay Um di-dle i-dle i-dle Um di-dle-ay

*subito mp*

Mary Poppins: You know you can  
say it backwards, which is  
suoicodilaipxecitsiligarfilacrepus  
Michael: "She may be tricky, but she's bloody good."

130

VAMP

MARY

So

*p*

*f*

133

when the cat has got your tongue there's no need for dis-may Just

*p*

BERT

sum - mon up this word and then you've got a lot to say. Pick

141

out those eigh - teen con - so - nants add six - teen vowels as well and

145

rit. - - - - -

put them in an or - der which is ve - ry hard to spell.

Slowly

149

MARY

S - u - p - e - r c - a - l - i - f r - a - g - i - l -

152 **Presto** JANE & MICHAEL BERT:  
"Clever elogs."

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

163 **Steady again** COMPANY **accel. poco a poco**

S - u - p - e - r c - a - l - i - f r - a - g - i - l

166

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

MARY + BERT, MRS CORRY  
JANE & MICHAEL & ENS

169

S - u - p - e - r c - a - l - i - f r - a - g - i - l -

ENS

S - u - p - e - r c - a - l - i - f r - a - g - i - l -

172

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

175 *poco accel.*

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

179

i-a-l-i-d - o - c - i - o - u - s

i-a-l-i-d - o - c - i - o - u - s

i-a-l-i-d - o - c - i - o - u - s

Allegro  $\text{♩} = 140$ 

182

S  
A

T  
B

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

186

Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

190

If you say it loud en - ough you'll al - ways sound pre - co - cious

If you say it loud en - ough you'll al - ways sound pre - co - cious

194 JANE & MICHAEL

Musical score for Jane and Michael singing 'Supercalifragilistic'. The score is in G major (one sharp) and 4/4 time. It features three vocal staves and a piano accompaniment. The lyrics are 'Su - per - cal - i - frag - i - lis - tic'. The piano part includes a mezzo-forte (mf) dynamic marking.

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

198

Musical score for Jane and Michael singing 'Supercalifragilistic'. The score is in G major (one sharp) and 4/4 time. It features three vocal staves and a piano accompaniment. The lyrics are 'Su - per - cal - i - frag - i - lis - tic'. The piano part includes a fortissimo (ff) dynamic marking.

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

202

Musical score for the Soprano (S), Alto (A), Tenor (T), and Bass (B) parts of 'Supercalifragilistic'. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are 'ex - pi - al - i'. The piano part includes a fortissimo (ff) dynamic marking.

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

206

S  
A

doc ious.

210

*fff*

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

*fff*

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

*fff*

# 1 2a. Supercal (Reprise)/The Wind May Blow

Steady ♩ = 120

ALL & OFFSTAGE ENS

*mf* sotto voce Su - per - cal - i - frag - i - lis - tic -

7  
ex - pi - al - i - do - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i -

12 accel. do - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious *ff*

17 Su - per - cal - i - frag - i - lis - tic ex - pi - al - i - doc - ious

21 **BERT & GIRLS**

*f* S - u - p - e - r c - a - l - i - f r - a - g - i - l -

**T B**

*subito mf* S - u - p - e - r c - a - l - i - f r - a - g - i - l -

*subito mf*

24

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

26 *f*

c - i - o - u - s

c - i - o - u - s

*f*

*8va*

28 **S** **A** **Presto** ♩ = 160  
**ff** Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

**T** **B**  
**ff** Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

32  
Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

36  
If you say it loud en - ough you'll al - ways sound pre - co cious

If you say it loud en - ough you'll al - ways sound pre - co cious

40

BERT

doc - ious - al - i - ex - pi - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

*mf*

44

Su - per - cal - i - frag - i - lis - tic -

Su - per - cal - i - frag - i - lis - tic -

*ff*

48

S  
A

ex - pi - al - i

T

ex - pi - al - i

B

ex - pi - al - i

V

52

doc ious

doc ious

56 *fff*

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

*fff*

Applause Segue

Steady  $\text{♩} = 130$ 

60

*subito mp*

64

**BERT**

*mp* The wind may blow, but who's to know ex - act - ly what it's bring - ing? Good news or bad,

69

Hap - py or sad, the pen - du - lum keeps swing - ing.

MRS BRILL: "Are those themaster's shoes?" Give 'em here. You've polished one brown and one black!  
Now put the steps there and stand back. You are never to come near that vase nor no one else but me neither."

Meno mosso  $\text{♩} = 60$ 

73

*pp*

"And while I do this, stay totally immobile. Do not breathe. Do not move a muscle. Do you hear me? ROB AY: "I might as well be dead." MRS BRILL: "Don't give me ideas."

77 VAMP

82 **Steady** ♩ = 130 BERT

*mp* A game is played A change is made

86

But still the road is long And though they might

89 **rall.** Winifred:  
"George? What's happened?"

yet fly a kite some-times the wind's too strong.



# 11b. Choosing the Letters

CUE - Mrs Corry: "...and I'm right out of words too, but I might have some letters left."

Mrs Corry: "...take your pick." Mary Poppins: "Jane, you can choose seven."

**Magically**

Jane: "I've got a P, Q, R, U, C, L and I" Michael: "They're no good. You can't make a conversation out of them." Mary "Your turn, Michael. Seven more."

**Più mosso** Michael: "A, F, S, E, T, O and P."

Mary Poppins: "And I'll choose an X."

Mary Poppins: "Now, what words can we make?"

Jane: "Well, I can see Dog, Cat."

Mrs Corry: "Kautoplex. That's nine."

Bert: "Lapitoferus. Eleven, nearly there."

Jane: "Those don't count, you made them up."

Mrs Corry: "And where do you think words came from in the first place?"

8va

9

Mrs Corry: "Someone had to make them up."

Mary: "We can always use the same letter more than once."

Mary: "Now left me see.  
SUPERCALIFRAIGILISTICEXPIALIDOCIOUS"

11

Ad lib over pause

SEGUE AS ONE

# 12b Twists & Turns

CUE George: "Until they decide what to do with me."

Con Moto ♩ = 140

BERT

mp Twists and turns Ups and downs

*p*

*mp leggiero*

cello solo

This system contains the first six measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment (treble and bass clefs) starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note bass line. The tempo is marked 'Con Moto' with a quarter note equal to 140 beats per minute.

7

One mo - ment smiles Next mo - ment frowns But bad - temp - ered

This system contains measures 7 through 11. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, maintaining the *mp leggiero* dynamic.

12

fac - es Had bet - ter change quick Cos when the wind chan - ges The

This system contains measures 12 through 16. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, maintaining the *mp leggiero* dynamic.

17 poco rit.

face might just stick *mf* Chim - chim-in - ee Chim chim Cher - ee chim cher -

22 **Allegro misterioso** ♩=130  
(tempo of Temper Temper)

oo *subito p* continue and fade

# 13. Temper Temper Broadway Version 15 Aug 06

CUE - Mary Poppins: "Temper, temper."

Allegro misterioso  $\text{♩} = 130$

Meno mosso

DIALOGUE CONTINUES UNTIL...

CUE OUT - Jane: "I say that hurt!"

Musical score for measures 1-4. The piece is in 4/4 time, key of B-flat major. Measure 1 has a treble clef with a half note G4 and a bass clef with a half note F3. Measure 2 has a treble clef with a half note A4 and a bass clef with a half note G3. Measure 3 has a treble clef with a half note B4 and a bass clef with a half note A3. Measure 4 has a treble clef with a half note C5 and a bass clef with a half note B3. Dynamics include *mf* and *fp*. A *VAMP* box is present at the end of measure 4.

DIALOGUE CONTINUES UNTIL...

CUE FOR STING - Jane: "I don't understand."

CUE OUT - Valentine: "I'm sure you don't, Jane"

Musical score for measures 5-8. Measure 5 has a treble clef with a half note D5 and a bass clef with a half note C4. Measure 6 has a treble clef with a half note E5 and a bass clef with a half note D4. Measure 7 has a treble clef with a half note F5 and a bass clef with a half note E4. Measure 8 has a treble clef with a half note G5 and a bass clef with a half note F4. Dynamics include *f*. A *VAMP* box is present at the end of measure 8.

VALENTINE EMERGES FROM THE POLLS HOUSE

Toys: "Temper, temper."

Musical score for measures 9-13. Measure 9 has a treble clef with a half note A4 and a bass clef with a half note G3. Measure 10 has a treble clef with a half note B4 and a bass clef with a half note A3. Measure 11 has a treble clef with a half note C5 and a bass clef with a half note B3. Measure 12 has a treble clef with a half note D5 and a bass clef with a half note C4. Measure 13 has a treble clef with a half note E5 and a bass clef with a half note D4. Dynamics include *mp*. The instruction *sempre staccato* is written below the bass line.

Musical score for measures 14-17. Measure 14 has a treble clef with a half note F5 and a bass clef with a half note E4. Measure 15 has a treble clef with a half note G5 and a bass clef with a half note F4. Measure 16 has a treble clef with a half note A5 and a bass clef with a half note G4. Measure 17 has a treble clef with a half note B5 and a bass clef with a half note A4. Dynamics include *mp*.

## Poco accel

19

Musical score for measures 19-21. Measure 19: Treble clef has a whole note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 20: Treble clef has a whole note chord (F#4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 21: Treble clef has a whole note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata.

Valentine: "Children who lose their temper will lose everything else in the end!"

22

Musical score for measures 22-24. Measure 22: Treble clef has a whole note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 23: Treble clef has a whole note chord (F#4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 24: Treble clef has a whole note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata.

25

**VALENTINE**

*mp* Tem-per tem-per Caught you at last. Your quick tem-per went

Musical score for measures 25-27. Measure 25: Treble clef has a half note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 26: Treble clef has a half note chord (F#4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata. Measure 27: Treble clef has a half note chord (F4, A4, C5) with a fermata. Bass clef has a half note chord (F3, A2, C3) with a fermata.

28

WILLIAM

a bit fast. This is a place of woe. A place of woe

ENSEMBLE (offstage)

mp Woe!

mp

31

this is a place where all wick - ed child - ren go

mp wick - ed child - ren go

mf 2 MALE TOYS - DUET

mp wick - ed child - ren go

Child-ren who re - fuse to learn will not re - turn

35

50 Michael: "But this is our nursery."

*mf* Child-ren who re-fuse to learn will not re - turn.\_\_\_\_

*mf* Child-ren who re-fuse to learn will not re - turn.\_\_\_\_

**ENSEMBLE** *mf* Child-ren who re-fuse to learn will not re - turn.\_\_\_\_

*mf* Child-ren who re-fuse to learn will not re - turn.\_\_\_\_

*mf* susp cym

Valentine: "No, this is our nursery."

*sfz*

**S**  
*mp* Tem-per tem-per That was your crime. We've been watch-ing you

**T**  
*mp* Tem-per tem-per That was your crime. We've been watch-ing you

*smp*

57 *mf* We knew that you'd ap - pear  
 for some time. *fp* We knew that you'd ap - pear

*mf* We knew that you'd ap - pear  
 for some time. *fp* We knew that you'd ap - pear

60 We knew your tem - per tan - trums would lead you here. Jane: "Stop! Leave us alone!"  
 We knew your tem - per tan - trums would lead you here.  
 We knew your tem - per tan - trums would lead you here.  
 We knew your tem - per tan - trums would lead you here.

Mechanical Toy 1: "Pray silence for the judge."

Michael: "What Judge?"

Mechanical Toy 2: "All rise."

63 *fp*

67 **MR PUNCH**

*f* Tem-per tem-per si - lence in court! Is this not the sto - ry you thought?

*mf*

71

You have to stand on trial — You will not see your pa -

*mf* Trial! Trial!

*mf* To stand on trial

74 80

rents for quite some while

**ALL** Child-ren who re fuse to learn will not re - turn

**ALL** Child-ren who re fuse to learn will not re - turn

*ff*

83

*mp*

Mr Punch: "You stand accused of the wanton loss of a most precious commodity - namely, your temper."

85

*mp*

Valentine:  
"Call the first witness."

Mechanical Toys:  
"Call the first witness."

William:  
"Call the first witness."

**GLAMOROUS DOLL**

88

*mf* Tem per tem-per think

*sfz* *mp*

91

of the cost Of a tem-per once it's been lost

*mf* *sfz*

94

**VALENTINE** **VALENTINE + GLAM DOLL**

You can-not get it back — It's no ex-cuse to say that your mood was

**S A** *mp* Oo — *f* That your mood was

**T B** *mp* Oo — *f* That your mood was

98

**Valentine:** "Call the surprise witness."

**Mechanical Toys:** "Call the surprise witness."

black

black

black

*p*

100

William:  
"Call the surprise witness."

Jack-In-A-Box:  
"Surprise!"

*sfz*

Meno Mosso

102

*p*

Punch: "Yes"

Jack-In-A-Box: "I saw them your Honour. They were fighting over Valentine."

105

Punch: "Go on."

Jack-In-A-Box: "And...and...tore his arm, again."

*f*

107

Chil - dren who re - fuse to learn will not re - turn

Chil - dren who re - fuse to learn will not re - turn

*mf*

BARITONES  
& MEZZOS

110

Chil - dren who re - fuse to learn will not re - turn

S  
A

Chil dren turn

T  
B

Chil dren turn

112

Chil - dren who re - fuse to learn will not re - turn

114 **Maniacal**

*ff*

118

S  
A

*ff* Tem per

T  
B

Tem per

*ff*

*f*

120

Tem per Tem - per Tem - per

Tem Tem - per Tem - per

*f*

Punch: "What is your verdict?."

122

Tem - per *ff* Guil - ty

Tem - per *ff* Guil - ty

*ff*

123

**Lento**

**MR PUNCH**

*p* You stand there bold as brass. You face the stiffest sentence this court can

*p*

127

**Poco a poco accel.**

**TOYS 1 (A, B)**

*p* Chil - dren who re - fuse to learn will not re - turn

**TOYS 2 (Mezz, T2)**

*p* Chil - dren who re - fuse to . learn will

**TOYS 3 (S 8vb, T1)**

*p* Chil - dren who re -

pass.

129

fuse to learn will not re - turn

not re - turn

131

SOPRANO

ALTO

TENOR

BARI

*mf* Child - ren who re - fuse to learn

*mf* Child - ren who re - fuse to learn

*mf* Child - ren who re - fuse to learn

*mf* Child - ren

*mf* Child - ren child - ren

134

who re - fuse to will not re - turn

who re - fuse to will not re - turn

who re - fuse to will not re - turn

who re - fuse to will not re - turn

*ff*

137 **Furiously** ♩ = 150

*ff*

8<sup>vb</sup>

139

(8)

141

*ff*

**ALL** *ff* Tem - per

Tem - per

*fff*

Gran Casa



# 14. Chim Chiminey End Act I

**WARNING:** Mary Poppins: "Don't dawdle"  
**VISUAL CUE:** Mary puts letter on bed.

Andante  $\text{♩} = 110$  Human Whistle MARY POPPINS Is that you, Bert?

9 Hypnotic  $\text{♩} = 50$  BERT

*p* Up where the smoke is all bil-lowed and

12

curled 'tween pave-ment and stars is the chim-ney sweeps' world ( )  
Where there's

15

hard - ly no day nor hard - ly no night There's

17

things half in shad-ow And half - way in light On the roof - tops of Lon - don

20

[Mary Poppins appears with a Whoosh up the chimney]

Cool! What a sight!

22

Con moto ♩ = 160

Mary Poppins: "Oh. So you're a sweep now, are you?"

*mp* *p*

Bert: "The best view in the world and who gets to see it? The birds, the stars and the chimney sweeps. Nothing to beat it eh?"

29

VAMP

35

BERT

Now as the lad-der of life has been strung You may think a sweep's on the

41

bot tom most rung Though I spends me time in the ash-es and smoke In

47

this whole wide world, there's no 'ap - pi - er bloke

52 **MARY**

*f* Chim chim-i - ney chim chim-i - ney Chim chim\_\_ che - ree A sweep is as

**BERT**

*f* Chim chim-i - ney chim chim-i - ney Chim chim\_\_ che - ree A sweep is as

The musical score for measures 52-56. Mary and Bert sing in harmony. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

57

lu - cky\_\_ as lu - cky\_\_ can be Chim chim-i - nee chim chim-i - nee

lu - cky\_\_ as lu - cky\_\_ can be Chim chim-i - nee chim chim-i - nee

The musical score for measures 57-61. The melody continues with the lyrics 'lu - cky\_\_ as lu - cky\_\_ can be Chim chim-i - nee chim chim-i - nee'. The piano accompaniment maintains the same rhythmic pattern.

62

Chim chim\_\_ che - roo Good luck will rub off When he shakes hands with

Chim chim\_\_ che - roo

The musical score for measures 62-66. The melody concludes with the lyrics 'Chim chim\_\_ che - roo Good luck will rub off When he shakes hands with'. The piano accompaniment provides harmonic support throughout.

67 *Mary Poppins:*  
*"Bert!"*

you

*mp* Or blow me a kiss And that's luck - y

71 *Meno mosso* Bert: "You're going then?" Mary: "The wind has changed."

too

*p* darkly

Bert: "They're good kids, Mary." Mary: "Would I be bothered with them if they weren't? But I can't help them if they won't let me

79

"and there's no one so hard to teach as the child who knows everything."  
Bert: "So?"  
Mary: "They've got to do the next bit on their own."

*Poco più mosso*

VAMP

last time cresc.

83

88 **MARY**

*mf* Chim chim-i-ney chim chim-i-ney chim chim\_\_che - ree When you're\_\_with a sweep you're in

**BERT**

*mf* Chim chim-i-ney chim chim-i-ney chim chim\_\_che - ree

*sim.*

94 **Mary Poppins:**  
"Goodbye, Bert"

glad com - pa - ny

*p* Chim Chim Chim chim che - ree When

100

you're with a sweep you're in glad com - pa - ny No - where is there\_\_a more

106

106

'ap - pi - er crew Than them wot sing chim chim che - ree chim che - roo

3

This system contains measures 106 through 111. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: 'ap - pi - er crew Than them wot sing chim chim che - ree chim che - roo. Measure 111 ends with a triplet of eighth notes in the vocal line.

112

112

MARY

Mary: "Look after them for me."

118

Chim chim-i - ney chim chim che - ree chim Cher-i o, Bert

*mf*

This system contains measures 112 through 118. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to two sharps (F#, C#). A box labeled "MARY" is placed above measure 114. The lyrics are: Chim chim-i - ney chim chim che - ree chim Cher-i o, Bert. Measure 118 ends with a key signature change to one sharp (F#). The piano part includes a mezzo-forte (*mf*) dynamic marking.

Maestoso ♩ = 130

119

119

*ff*

This system contains measures 119 through 122. It features a piano accompaniment in grand staff. The key signature has one sharp (F#). The tempo/mood is marked "Maestoso" with a quarter note equal to 130 beats per minute. The dynamics are marked *ff* (fortissimo). The piano part consists of block chords in the right hand and single notes in the left hand.

123

123

3

3

This system contains measures 123 through 126. It features a piano accompaniment in grand staff. The key signature changes to one sharp (F#). The piano part includes triplet markings (3) in both the right and left hands in measures 124 and 125.

**Presto Agitato** ♩ = 200

127

*f*

Jane: "Michael, what's happened? Mary Poppins! Mary Poppins!"

133

*mp*

**rall.al fine**

138

*C*

# 14a. Au Revoir

WARNING: Jane: "Because that's what she's written on it."

CUE: Jane: "Dear Jane and Michael, keep playing the games. Au Revoir. Mary Poppins."

Magically ♩ = 120

1

Mrs Brill: "Let me see. I'm not up in these foreign tongues but it's French, I know that. Does it mean God Bless You?"

5

"Or is it good luck? No, I remember now. It means 'Til We Meet Again." Now come inside.

9

Allargando

13



# 15. Cherry Tree Lane (Reprise)

Revised for NY

Maestoso

*ff*

3 7

3 *Con moto*

*f*

7

10

14

Winifred: "Mrs. Brill, is the nursery tidy?"

*sub p*

Mrs Brill: "As tidy as I can make it, ma'am."

17

Winifred: "If you knew how hard it was to track her down!"

Mrs Brill: "Really, ma'am? Fancy that."

20

24

MRS BRILL

Cor they get through nan-nies for a flip - in' pas - time Now when one re- turns they make this fear - ful fuss

*leggiero**mf*

28

Ne - ver liked her much when she was here the last time

ROBERTSON AY

Least she makes life ea - si-er for

31 Michael: "Mrs Brill, it is her, isn't it?" Mrs Brill: "Well I don't know who else." Michael: "Why is it such a secret?"

both of us

*mp*

*8va*

36 **MICHAEL**

Do you think that she's re-turned To get things back the way they were?

*mf*

40 Jane: "The note said 'Till we meet again.'"

**BOTH**

I just

43 Winifred: "Oh my goodness, she'll be here any moment... Now where is George?"

46

know it must be her

*mp*

3

*poco piu mosso*

George: "Winifred, you know very well that I hate surprises at the best of times."

47 **WINIFRED**

George, dear You're going to be surprised

*mf*

Winifred: "Not this one. Oh, George, I do believe you're going to be proud of me for once!"

*rall.***WINIFRED**

51

57 *mf* Pre-

59

ci-sion and or-der It's per-fect - ly true Can real - ly make a diffe-rence I've found her for you "Clear

*mf*

63

think-ing, soundjudge-ment" And now we'll re-gain A home you can be proud of in Cher-ry Tree Lane

67 Winifred: "Hurry up everybody! Into the hall! I want her to find everything..."

*mp*

69 **WINIFRED** *mf*

Spit spot spic and span Our

**JANE, MICHAEL, MRS BRILL & R. AYE**

Spic and span

*mf*

81 **WINIFRED, JANE & MICHAEL** *f*

sense of ex - cite - ment is hard to con - tain

*f*

87

ROBERTSON AY & MRS BRILL

WINIFRED

JANE & MICHAEL

Or - der is re - turn - ing

Won - der is re - turn - ing

90

MRS BRILL, MICHAEL,  
JANE, ROBERTSON AY & WINIFRED

Some - one is re - turn - ing

*ff*

93

MENO MOSO

MISS ANDREW

to Cher - ry Tree Lane.

*ff*

*fp*

96

Miss Andrew: "Good morning!"

The musical score is for Miss Andrew's song "Good morning!". It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The score consists of three measures. The first measure shows the vocal line starting with a whole note, followed by two measures of piano accompaniment. The piano part features a complex rhythmic pattern in the left hand, with eighth and sixteenth notes, and a more melodic line in the right hand. The second measure includes a forte (fff) dynamic marking. The third measure concludes the phrase with a final chord in the piano and a whole note in the voice.



# 16. Brimstone & Treacle Part 1 (rev 15.03.06)

Colla Voce

MISS ANDREW

STILES AND DREWE

These child - ren have been spoiled I've ar - rived here just in time By

chance I've brought the pun - ish - ment That best be - fits the crime

**6 In Tempo  $\text{♩} = 130$**

Brim - stone and trea - cle And cod li - ver oil Li - be - ral do - ses of

each These are the treats from which child - ren re - coil The

**poco più mosso**

18

les - sons I'm go - ing to teach Just fol - low my mo - del And

*mp*

24

don't mo - lly - cod - dle It may lead the irk - some to irk So

*sfz* *sf*

30

seek sat - is - fac - tion From pu - ni - tive ac - tion Brim-stone and trea - cle will

*mp* *f*

Miss Andrew: "Open!"

Michael: "Does it taste as bad as it smells?"

Miss Andrew: "Worse!"

36

work

*mp* *8va*

52

Musical score for measures 52-57. The vocal line (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: "Brim - stone and tre - acle and car - bo - lic soap\_ These are the tools of my". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (measures 52-54) and *f* (measures 55-57).

58

Musical score for measures 58-63. The vocal line continues with the lyrics: "trade With spoon - fuls of su - gar you don't have a hope\_ Of". The piano accompaniment continues with a similar texture. Dynamics include *f* (measures 58-60) and *mf* (measures 61-63).

64

Musical score for measures 64-69. The vocal line has the lyrics: "see - ing that chan - ges are made Where man - ners are chron - ic My". The piano accompaniment continues. Dynamics include *mp* (measures 64-69).

70

Musical score for measures 70-75. The vocal line has the lyrics: "tinc - ture's the to - nic That's cer - tain to wipe off a smirk Just". The piano accompaniment continues. Dynamics include *sfz* (measures 70-72) and *f* (measures 73-75).

76 *poco rit.* - - - - - *A Tempo*

pour out a ra - tion In ma - tron - ly fa - shion Brim - stone and trea - cle will

82 *In Tempo* ♩ = 130 **MISS ANDREW:** "Your son will go to boarding school at once!

work

88 "As for the girl, I will take charge of her myself"

*mf* I won't stand for whin - ing or

94

whinge - ing or whimp - er - ing Cry - ing or ly - ing or sobb - ing or simp - er - ing

108

Musical score for measures 108-111. The vocal line (treble clef) contains the lyrics: "I fear it's clear that in these two such bad hab - its". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.

112

Musical score for measures 112-115. The vocal line (treble clef) contains the lyrics: "lurk" and "First". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand. Dynamics include *mp* and *f*.

124

Musical score for measures 124-127. The vocal line (treble clef) contains the lyrics: "threat - en to throt - tle Then un - cork the bot - tle". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand. Dynamics include *smf*, *cresc.*, and *sfz*. A *rall.* marking is present above the vocal line.

MISS ANDREW:  
"Now show me my room."

**A Tempo**

128

133

Brim - stone and trea - cle will work

Ped.

135

Brim - stone and trea - cle will

**Allegro ♩ = 170**

137

work

mf

141

ff

3

# 16a. Run Away

♩ = 114

Measures 1-3 of the piece. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The piece begins with a piano (*p*) dynamic in the bass clef, followed by a crescendo leading to a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, with some rests.

Measures 4-6. The melody continues with eighth and sixteenth notes. The bass clef features a steady eighth-note accompaniment. Measure 6 ends with a double bar line and a repeat sign.

Measures 7-9. Measure 7 is marked 'Lightly' and 'subito *mf*'. The melody in the treble clef has a long note with a slur. The bass clef continues with eighth notes.

Measures 10-12. Measure 10 is marked 'Sun Rays'. Measure 12 is marked '8va' with a dashed line indicating an octave shift. The melody in the treble clef features eighth and sixteenth notes.

Measures 13-15. Measure 13 is marked 'Letter W'. Measure 15 is marked 'Squirly E' and features a triplet of eighth notes in both the treble and bass clefs.

16 Letter L

19 Letter C Recharges paint brush

22 Dotty E

25 Letter M

28 Blows letters

31 M & E Swap places rit.

# 17. Let's Go Fly A Kite

CUE - Bert: "Oh, I wouldn't say that."

Andante  $\text{♩} = 80$

Bert: "I tell you what, why don't we start things off with a bit of a shake for good luck?" Jane: "Why would shaking hands with you bring us luck?"

Bert:

"Didn't anyone ever tell you it's lucky to shake a sweep's hand?"

Michael:

"But what do you do if you want some luck?"

Bert:

"I shakes 'ands with m'self. Now... what 'ave we 'ere?"

Jane: "Michael, look! It's a real one!" What's the matter? You've always wanted to fly a proper kite. Michael: "I've always wanted to fly on with Paddy."

Bert: "O'course you have but you need to know how it's done. Get some training in and you'll make him the proodest father in the country."

Michael: "Do you really think so? You're not just saying that?"

Lightly  $\text{♩} = 74$ 

[BERT]

30 **VAMP**

Bert: "Did I say the country? The whole bloomin' Empire, more like." With *mp* tup-pence for pa-per and strings you can have your own set of

34 wings. With your feet on the ground you're a bird in flight with your

37 fist hold - ing tight to the string of your kite. Oh

41 *mf* Let's go fly a kite up to the high - est height.

45

Let's go fly a kite and send it soaring.

*smp*

49

Up through the atmosphere, up where the air is clear,

*mf*

53

oh let's go — fly a kite.

*dim.*

Jane: "Try again." Park Keeper: "What's this? We don't allow litter here. Not on the ground nor in the trees neither!" Michael: "It isn't litter. It's a kite."

57

*mp* *p*

*Red.* *sim.*

Park Keeper: "A kite is it? My word. I haven't flown a kite since I was a boy. Now we'll wind her up, give her a run and away she'll go!"

63

Michael: "I want to do it." Park Keeper: "But you'll let me help, won't you? Seeing as I haven't flown a kite since I was a boy." Michael: "Oh, all right."

69

VAMP

BERT AND PARK KEEPER When you

74 *mp*

send it fly-ing up there, all at once you're light-er than air. You can

*mp*

78

dance on the breeze o - ver 'ou - ses and trees with your fist 'old - ing tight to the string of your

17. Let's Go Fly A Kite

82

## KITE FLYERS

kite. Oh \_\_\_\_\_ Let's go fly a kite

86

up to the high - est height Let's go fly a kite and

90

send it soar - ing. Up through the at - mos - phere,

94

up where the air is clear, oh let's go \_\_\_\_\_ fly a

**rit.** - - - - -

**Bert:** "Reel it in!"    **Michael:** "I can't! It's stuck."    **Jane:** "I'll help."    **Park Keeper:** "Let me."

**poco meno**

**MARY POPPINS**

A Tempo ♩ = 80

Mary Poppins

7

108

*ff* Let's go fly a kite

Let's go fly a kite

112

Up to the high - est height

Up to the high - est height

116

Oh let's go fly a kite

Oh let's go fly a kite

Segue as one

17. Let's Go Fly A Kite

Cast Change 2005



# 17a. A Sight For Sore Eyes

**In 2**

Play 3 x

*mp* *last x only*

4

8

*p* *mp*

12

16

20

24

28

MARY POPPINS: "I don't need any luck,  
thank you."

VAMP

31

BAND SOLO

34

[Park Keeper carries the kite off]

**Poco Rit.**

39

*f* *mf* [Hn]

43

Admiral Boom: "Are you alright, Banks?"

"I say, Banks! Anything the matter, Banks?"

47

GEORGE

II -

Dead segue No.18



# 18. Good For Nothing/Being Mrs Banks (Reprise)

Sadly ♩ = 74

24

GEORGE

lu-sions may shat-ter but mem-or - ies stay The things that real - ly mat - ter I

*mp*

This block contains the musical notation for measures 24 to 26. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Sadly' with a quarter note equal to 74 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The lyrics are: 'lu-sions may shat-ter but mem-or - ies stay The things that real - ly mat - ter I'.

27

lost on the way The sov - 'reign, the mas - ter And long may he

This block contains the musical notation for measures 27 to 29. The vocal line continues in the same key and clef. The piano accompaniment continues in the same grand staff. The lyrics are: 'lost on the way The sov - 'reign, the mas - ter And long may he'.

30

*poco rit.*

reign The fa - mous good-for - noth - ing Of Cher - ry Tree

This block contains the musical notation for measures 30 to 32. The vocal line continues in the same key and clef. The piano accompaniment continues in the same grand staff. The tempo is marked '*poco rit.*' (poco ritardando). The lyrics are: 'reign The fa - mous good-for - noth - ing Of Cher - ry Tree'.

Policeman: "They'll find their way home in no time.  
Let's face it they've had enough practice"

Winifred: "But this time they're not being naughty. I'm afraid I've made them unhappy."

33 A tempo  $\text{♩} = 100$

Lane

Winifred: "I'm afraid I've made everyone unhappy..."

Andante  $\text{♩} = 120$

Policeman: "They'll turn up, don't you worry."

46

WINIFRED

George, dear I know it hurts your pride, dear But you can't just run and

50

poco rit. . . . .

hide, dear Why can't you see that I'm here and I am on your side When

54

A tempo ♩ = 120

ev - er you spoke of Miss An- drew \_\_\_\_\_ You show - ered the wom - an with

*mf*

57.

praise But now that I've met dear Miss An- drew \_\_\_\_\_ There are

60

Più mosso

one or two things I'd re - phrase To think you were rasied by that

*mp* *cresc.*

63

mon - ster And car - ried that bur - den through life If

66 *poco rit.*

on - ly you\_ had seen that you\_ could share it with your wife

70 *mp*

Be - ing Mrs\_ Banks It's ea - sy to for - get The

74

way I felt that sum-mer's day The day that we first met

78 *poco più mosso* *mf*

Be - ing Mrs\_ Banks\_ Be - ing kissed by you A

82

man of dreams who made me feel That wish - es could come true And

*p*

86

now al - though you're lost It's time that we closed ranks I'll

*poco rit.* *mp*

*p*

90

**piu mosso (In 1) ♩ = 150**

fight for the man who needs free - ing The

*mp* *cresc.*

94

real you who no - one is see - ing And

*mf*

rit. ———

98

you'll find a way of just be - ing *mp* Be ing — Mis - ter —

*mf* *mp*

A tempo

104

Banks —

*mf*

108

*f*

poco rit. ———

112

*p*

Applause segue

# 19. Brimstone & Treacle Part 2

Sinister  $\text{♩} = 66$

Michael:  
"Perhaps she's killed everyone.  
Perhaps they're all dead."

Miss Andrew (V.O.): "Not like that, you stupid boy!"  
Jane: "Well, they're not *all* dead."

VAMP

Jane: "What's that?"  
Mary Poppins: "I might have known!"

LARK

Plaintively  $\text{♩} = 60$

MARY POPPINS

LARK (Whistling)

Did she? Well frank - ly that's

not a sur - prise

LARK

24

Locked in this cage and not free in the skies For two years?

LARK LARK

30

How shame - ful Yes of course that's a field I know

LARK

35

rit. . . . . A tempo ♩ = 60 . . . . . rit.

well. An hour, no long - er Your wings will grow strong - er

LARK LARK

41

A tempo ♩ = 60

Once you are free from this cell

46

Michael: "What kind of bird is it?" Mary Poppins: "A lark. You are seeing a lark in a cage for the first time - and the last!"

[As bird flies]

Brisk 2  $\text{♩} = 110$ 

51

54

LARK *8va*Mary:  
"My pleasure."LARK *8va*Mary:  
"Don't mention it."

58

Miss Andrew: "I'll go down and fetch Caruso. My lark."

64

Miss Andrew: "You stay there and clean out the grate again"

72

Miss Andrew: "So you've decided to come crawling back, have you?"

rit.

76

Miss Andrew: "Well, I think we know what's needed now!"

**Menacing**  $\text{♩} = 55$ 

MISS ANDREW

80

*mf* Brim-stone and trea-cle my fa-vour-ite li- quor That will make run-a-ways

86

stop Im-pu-dent child-ren res-pond a bit quick-er When

92

forced to drink eve-ry last drop

96

Mary Poppins: "Is this what you're looking for?"

Miss Andrew: "Who are you?"

*mp*

102

Mary Poppins: "I'm Mary Poppins."

Miss Andrew: "Mary Poppins? But you left without notice."

107

Mary Poppins: "And I've come back without notice."

Miss Andrew: "I see. And what do you expect me to do?"

109

Mary Poppins: "Pack."

Miss Andrew: "You insolent young person! How dare you speak in this way!"

VAMP

*f*

Steady - in 1  $\text{♩} = 70$

113

MISS ANDREW

*f* Sil - ly lit - tle girl with your new fang - led meth - ods I bring up chil - dren so

119

they know their place      Stan-ding for tra - di - tion I go - vern my char - ges

125 **MARY POPPINS**

Mis - han - dled char - ges blow up in your face

*mp* *f* I

129

*mp* Well that I — don't doubt You must be so proud at the

brought up their fa - ther

*mp*

135

way he turned out

*mf* A

*f* A shin - ing ex - am - ple, a pil - lar —

140

MARY POPPINS

Miss Andrew gasps as she sees  
Caruso's empty cage...

post! They all have their prob - lems but him more than most

*mf*

MISS ANDREW: Caruso!  
Where's my lark?  
Caruso?

144A

145

MISS ANDREW

You let my lit - tle lark out of his cage

*fp* *mf*

149

Now you will bear the full brunt of my rage

*p*

*f* *ff*

155

Brim - stone and trea - cle for you

*p*

159

MARY POPPINS

*mp* Just a spoon - ful of sug - ar

MISS ANDREW

*mp* Brim - stone and trea - cle for you *mf*

163

*mf* Just a spoon - ful of sug - ar *f* Just a

Brim - stone and trea - cle for you *f* Brim - stone and trea - cle for

169

spoon - ful of sug - ar Ha Ah Ah Ah

you

174 *poco rit.*

*ff* Ha! Ah Ah Ah Ah Ah

*ff* Ha! Ah Ah Ah Ah Ah

179 **Furiously**  $\text{♩} = 66$

Ah

Ah

185 *mf*

*mf* Ah ah ah ah ah ah ah

*mf* Ah ah ah ah ah ah ah

189

*ff* Ah

Ah

*ff*

195

*mf* Ah ah ah ah ah ah ah

*mf* Ah Ah Ah Ah Ah Glug glug glug glug

*mf*

*poco rit.*

MARY POPPINS

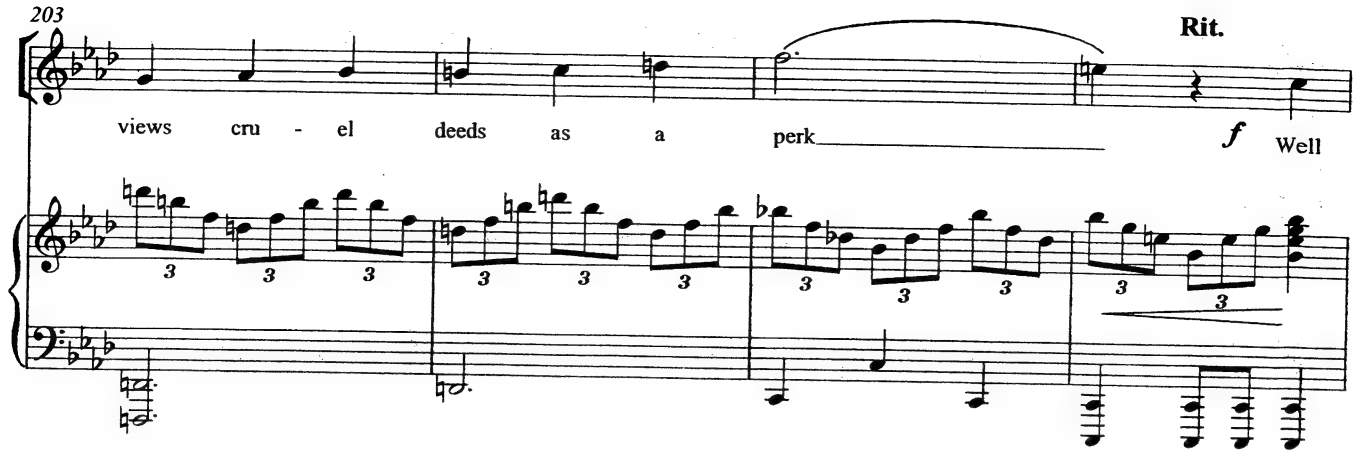
198 a 199

*mp* I re - cog - nise ful - ly That you are a bul - ly Who

3 3 3 3 3 3 3 3 3 3 3

203 Rit.

views cru - el deeds as a perk *f* Well



207 **Poco Meno** A Tempo

now here's a catch Be - cause you've met your match

*f* *cresc.*



211

MARY POPPINS

Brim - stone and trea - cle

MISS ANDREW

Brim - stone and trea - cle

*ff*



216

Brim - stone and trea - cle \_\_\_\_\_ won't

Brim - stone and trea - cle won't

220

work

*Operatic freefall*

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

224

MARY  
HAND CLAPS

EXPLOSION

*fff*

# 19a Practically Perfect (Reprise)

CUE - Mary Poppins: "Jane, Michael - split spot."



Winifred: "Come along, darling. You made a wrong decision but how bad is that? After so many years of good service? What's the worst that can happen?"



George: "Let me see. How about: I lose my job, we go bankrupt, the servants leave, the house is re-possessed and we're

Meno mosso  $\text{♩} = 80$



"outside with the children sitting on the frosty kerbside." Winifred: "Then we'll still have what matters most. The children and each other."



Accel. poco a poco



A Tempo ♩ = 110

MARY

*mf* I gua - ran -

JANE &amp; MICHAEL

*f* You're prac - tic - al - ly per - fect in ev - 'ry way.

tee

Let's wait and see

Pract-i-cal - ly per - fect, we hope you'll stay.

JANE &amp; MICHAEL

MARY

Un - can - ny nan - nies are hard to find.

U - nique yet meek un - speak - ab - ly

39 **MARY, JANE & MICHAEL** **MARY**

kind You're prac-ti-al-ly per-fect and yet I'm sure

44

There's still room for im-prove-ment A few games

47

Jane: "Is that locket now?" Mary Poppins: "And if it is?" Jane: "What's inside it?" Mary Poppins: "A portrait."

more

*dim.* *p*

52

Jane: "Whose?" Mary Poppins: "You'll know when the time comes and not before." Michael: "You are going to stay this time, aren't you?"

Mary Poppins:  
"I shall stay until the chain breaks."

Michael:  
"What chain? Where?"

Mary Poppins:  
"Michael, do be careful. The room's a bit excited to see me back."

57

"And you never know what might happen around a fireplace." [MICHAEL is sucked into the fireplace.]

Più mosso ♩ = 140

63

VAMP

Jane: "Michael, Michael? Come down! Mary Poppins? What's happened?"

67

69

Segue

# 20. Step In Time

Michael: "Hello there!"

Gently ♩ = 120

**VAMP** **BERT**

Jane: "Bert! What are you doing up here?"  
 Bert: "And where else would a chimney sweep be?"

A chim-neyswept A se-cret kept Up here a-bove the

*pp*

*p*

**Rall**

ga - bles A-no-therworld To be un-furled It aintjustmythsand fa - bles

**A tempo** **BERT**

A chim-ney stack Looks cold and black A-gainst a twi - lit sky

*mf*

**poco rit.**

But ne - ver fear There's warmth up here Per - haps you'll find out

*mf*

## MARY APPEARS WITH A WHOOSH

Mary Poppins: "What do I look like?"

21 **Presto** ♩ = 170 224

why

**Con Moto** ♩ = 130 Mary Poppins: "That's better."

*p*

Michael: "The world is awfully big, isn't it?" Mary Poppins: "And what does that tell you?" Michael: "That we're awfully small and unimportant?"

*pp.*

Mary Poppins: "Speak for yourself." Jane: "Not us, so much, but our troubles. They seem so big down in the nursery but up here..."

*pp.*

Bert: "That's more like it. Troubles are never so bad when you look at them from a little higher up."

*pp.*

Più mosso  $\text{♩} = 160$  Bert: "And always remember, there's plenty of folk who're ready to help you when you need them." Jane: "Who?"

43 *mp* **VAMP**

47 **BERT** *mp* Chim chim-in - y chim chim-in - y chim chim cher - ee Now

51 guar - di - an an - gels you don't of - ten see They're

55 *poco rit.* not high fal - lu - tin', not grand nor a - loof Nah, they're

59 **A Tempo**

co - vered in soot and they're up on your roof

63 **JANE & MICHAEL****BERT**

Chim chim - in - ee chim chim cher - ee, See it's true

**Elemental** ♩ = 110**SWEEPS - individually**

Brush a - way the dirt and soot Brush a - way your tears

72

Cob-webs that aren't swept a - way Hang a-round for years

76 **3 MALE SWEEPS** **ANOTHER 3 MALE SWEEPS**

In all wea-thers up all hours\_\_\_\_\_ We can see for miles\_\_\_\_\_

*sub. mp* *cresc.*

80 **5 MALE SWEEPS**

Our i-dea of hea-ven is\_\_\_\_\_ A night out on the tiles\_\_\_\_\_

84 **4 SWEEPS** **T.B** **S,A** **4 SWEEPS**

We may look a mot - - ley crew Smudged with

We may look a mot-ley crew\_\_\_\_\_ Smudged with tar and grime\_\_\_\_\_

*mf* *cresc.*

87

tar and grime But when you need a help-ing hand ALL

But when you need a help-ing hand We

*f cresc.*

90

**Poco Rit.**

try to step in step in just in

Bari

S try to step in just in

*ff*

Steady ♩ = 80

92

time

time

*smf*

96

**[SWEEPS]** *sotto voce*

**[BERT]** *p* *sotto voce* Step in time

**[SWEEPS]** Step in

*p* We will step in We will step in

99

time

**[BERT]**

Ne-verneed a rea-son ne-verneed a rhyme

102

**[BERT & SWEEPS]**

We will step in Step in time *mp*

*mp*

105

O - ver the roof tops Step in time

O - ver the roof-tops Step in

108

STB

time \_\_\_\_\_ Ne-verneed a rea-son ne-verneed a rhyme \_\_\_\_\_

*cresc.*

111

*poco accel.*

O - ver the roof-tops Step in time \_\_\_\_\_

114

**Allegro** ♩ = 110

*f* Watch your step but Step in time

*mf*

118

Watch your step but Step in time

*f*

*mf*

122 T.B  
S.A

Ne - ver need a rea - son ne - ver need a rhyme

126

Watch where you step but step in time

130 ALL

Kick your knees up Step in time Kick your knees up Step in time Ne-ver need a rea - son,

135

ne - ver need a rhyme Kick your knees up Step in time

139 **MARY** *mf* **MARY & BERT**

Child-hood is a step in time Pa-rent-hood's the same Ne-ver miss a chance to get it

145 **BERT**

right Don't it seem a per-fect crime Don't it seem a shame

151 **MARY** **BERT**

When the steps aren't go-ing as smooth-ly as they might

When the steps aren't go-ing as smooth-ly as they might

155

*mf* *ff*

159 **[SWEEPS]**

*f* That's when we step in Step in time That's when we step step

162

in time Ne - ver need a rea - son, ne - ver need a rhyme

165 **poco accel.**

That's when we step in Step in time

**[BRUSH SWING]**

168 **Con moto** ♩ = 130

*mf* *f* *mf*

173

*f*

176

*mf*

poco meno mosso

poco accel.

181

A Tempo

185

ALL

Spin spin spin spin spin

*ff*

189

*f* Link your el - bows step in time Link your el - bows

192

step in time Ne - ver need a rea - son ne - ver need a rhyme

195

S.A.

Link your el - bows step in time Link your el - bows step in

T.B.

Link your el - bows step in time Link your el - bows step in

198 198A NEW B NEW C NEW

time *f* Step in time step, step in time

time *f* Step in time step, step in time

*f*

199

*ff*

203

[STOP TIME]

207

*f*

[SHUFFLE COUPLES]

215

221

Musical score for measures 221-226. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

227

Musical score for measures 227-231. Measure 227 begins with a forte (**ff**) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand continues with a consistent eighth-note accompaniment.

231

Musical score for measures 231-236. The right hand continues with complex chordal textures and eighth-note patterns, and the left hand maintains the eighth-note accompaniment.

237

Musical score for measures 237-240. The right hand features a series of chords and eighth-note patterns, while the left hand continues with a consistent eighth-note accompaniment.

Michael nearly falls

241

Musical score for measures 241-243. Measure 241 contains a **GENERAL PAUSE** box. Measure 242 includes a **Drum cue** notation. The right hand has a series of chords and eighth-note patterns, while the left hand continues with a consistent eighth-note accompaniment.

SOLO DANCE BREAKS  
LAYERED TAP GROUPS

x7

244

Musical score for measures 244-248. Measure 244 begins with a mezzo-forte (**mf**) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand continues with a consistent eighth-note accompaniment.

248

*f*

252

*smp sf smp sf*

256

*sf*

260

*smp sf smp sf*

264

*sf NEW NEW sf*

263A 263B

264 **MARY**

*p* Just re-mem - ber when you're low

*mp*

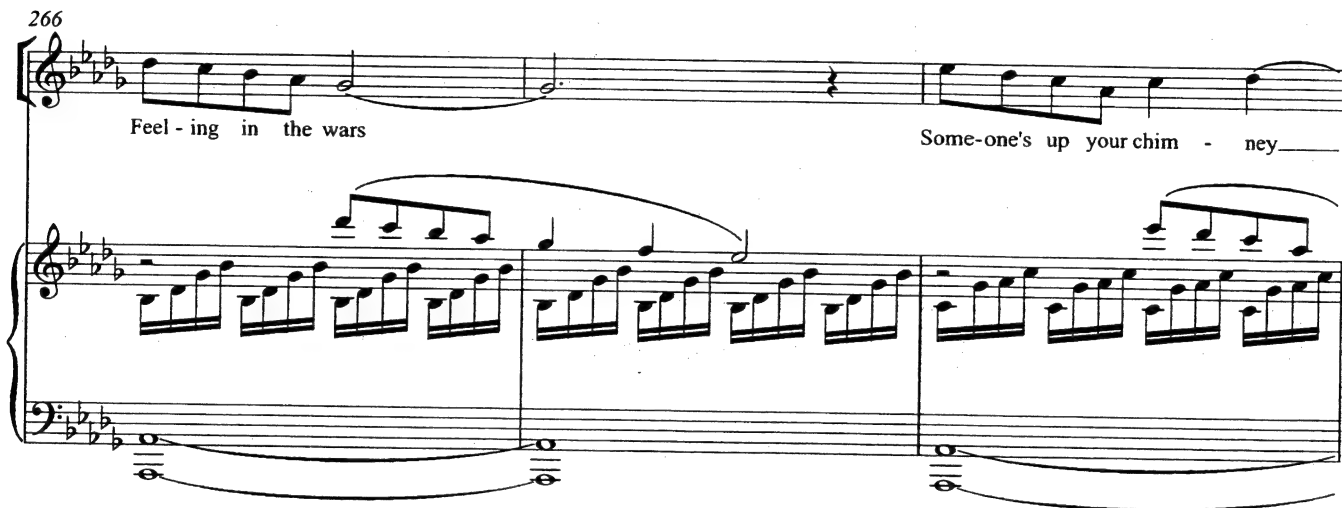
*smp*



266

Feel - ing in the wars

Some-one's up your chim - ney



269 **ALL**

— And it is - n't Sa - ta Claus!



272

**T**  
**A**

If you need us, If you don't Does - n't

**S**  
**B**

If you need us, If you don't Does - n't make much odds

*mp*

275

make much odds We'll be watch-ing ov - er you

We'll be watch-ing ov - er you

278 *rit.*

**BERT**

**A**

Bush - es brooms And Brush - es brooms, And

**B**  
**S**

Brush - es, brooms And brush - es, brush - es brooms

rods!

*sp*

284

ALL

*p* O - ver the roof tops

O - ver the roof tops

*mf*

288

O - ver the roof tops

O - ver the roof tops

*mf*

292

STB

*mp* [A] O - ver the roof tops Step in time

*mf* O - ver the roof - tops Step in time *f*

*mp*

*mf*

BERT

poco rit.

296

Ne-verneed a rea-son ne-verneed a rhyme *ff* O - ver therooft-tops Step in

299

Allegro vivo  $\text{♩} = 130$ 

time

304

ALL

Link your el - bows Step in time Link your el - bows Step in time

308

ALL - Tenors on top

Ne-ver need a rea-son ne-ver need a rhyme Link your el - bows Step in time

312 **ALL**

Kick your knees up Step in time Kick your knees up Step in time Ne-ver need a rea-son,

317

ne-ver need a rhyme Kick your knees up Step in time Oh

*port.*

321 **TENS**

Step in time, Step step step Step in time,

**ALTS/BARIS/SOPS**

Step in time, Step step step Step in time,

327 T

Step step step Ne-ver need a rea-son nev-er need a rhyme

S,A,B

Step step step Ne-ver need a rea-son nev-er need a rhyme

331

Ne-ver need a rea-son nev-er need a rhyme

Ne-ver need a rea-son nev-er need a rhyme

335

If you kick your knees up kick your knees up

If you kick your knees up kick your knees up

339 *sub p*

kick your knees up kick you knees up Step step step step step step

kick your knees up kick your knees up Step step step step step step

*sub p*

345 *f*

*f* Step step step step step step step step step step

*f*

349 **T**

*fff* Nev - ev - need a rea - son if you step in time

**S,A,B**

*fff* Nev - ev - need a rea - son if you step in time

*fff*



# 20a. Down The Chimney

## APPLAUSE SEQUE

Steady ♩ = 90

mf

5

8

11

Allegro ♩ = 130

*sf smp sf smp sf*

15

19

*smp* *sf* *smp* *sf*

23

*smp* *sf*

27

*mf*

Bert: "Down the chimney."

34

**SWEEPS**

Step Step Step Step Step Step step step step

Allegro Vivo  $\text{♩} = 70$ 

42 BERT &amp; SWEEPS

*f* Down the chim - ney Step in time Down the chim - ney Step in time Ne - ver need a rea - son

47

Bert: "Back to the nursery."

ne - ver need a rhyme Down the chim - ney step in time

50

Back to the nurse - ry Step in time Back to the nurse - ry Step in time

54

Ne-ver need a rea - son ne-ver need a rhyme Back to the nurse ry step in time

George: "What's all this? What is all this?" Messenger: "Special delivery for George Banks Esquire." George: "Special delivery?"

58

*mp*

64

*f* Spe-cial de-liv' ry Step in time Spe-cial de-liv' - ry Step in time Ne-verneed a rea - son

*f*

Bert: "Time to go. Goodnight Guv'ner."

69

ne-verneed a rhyme Spe-cial de-liv' ry Step in time

*mf*

Poco meno mosso

74

*f* Good - night guv' - ner Step in time Good - night guv' - ner Step in time

*f*

78

Ne - ver need a rea - son ne - ver need a rhyme Good - night guv' - ner Step in time

This system contains measures 78 through 81. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part consists of chords in the right hand and a simple bass line in the left hand.

First Sweep: "Good luck, Guv'nor."

82

This system contains measures 82 through 85, labeled as the "First Sweep". The piano accompaniment continues with chords and a bass line. The vocal line is not present in this section.

Second Sweep: "We've had a lovely time."

86

This system contains measures 86 through 89, labeled as the "Second Sweep". The piano accompaniment continues with chords and a bass line. The vocal line is not present in this section.

Michael: "Cheerio, Guv'nor."

George: "Not so fast."

90

This system contains measures 90 through 93. It features two vocal lines: Michael's ("Cheerio, Guv'nor.") and George's ("Not so fast."). The piano accompaniment is minimal, with chords in the right hand and a simple bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present at the beginning.

94

This system contains measures 94 through 97. It features a piano accompaniment with chords in the right hand and a simple bass line in the left hand. The vocal line is not present in this section.

George: "Go upstairs. Now. Jane, you too. Mary Poppins, would you be good enough to explain?"

98

102

Mary Poppins: "First of all, I would like to make one thing clear." George: "Yes." Mary Poppins: "I never explain anything."

106

*mp*

VAMP

Mary Poppins: "Come along children."

112

*ff*

# 21. A Man Has Dreams/Spoonful Of Sugar (Reprise)

CUE - MRS BRILL LEAVES

Lento misterioso ♩ = 100

GEORGE Well, I never. So that's where I put them. BERT What are they?

GEORGE Stars. Gingerbread stars I hid once from my nanmy. I know I'd put them somewhere no one would find them.

Trouble was I couldn't find them either. BERT They're very bright. GEORGE Aren't they? Even after all this time. BERT Let me give you a hand.

George: "I used to dream that when I grew up I'd learn everything there was to know about the stars. Funny. I haven't thought about all that in years. I'm not usually sentimental."

21 Bert: "S'good to look back sometimes." rit. - - - GEORGE  
George: "Is it? I'm not so sure." A man has

25 Thoughtful ♩ = 80

dreams of walk-ing with gi-ants To carve his niche in the ed-i-fice of

31 time Be-fore the mor-tar of his zeal Has the chance to con-geal The cup is

37 3 rit. - - -

dashed from his lips, the flame is snuffed a born-ing, he's brought to rack and ru-in in his prime.

Bert: "Life is a rum go Gov'nor and that's the truth!" George: "You know what I think? It's Mary Poppins! From the moment she stepped into the house,

A tempo  $\text{♩} = 80$

40

"things began to happen to me!"

48

GEORGE

*mf* My world was

52 **Più mosso**

calm, well or dered, ex - em - pla ry Then came this per son\_ with cha - os in her wake

59

And now my life's am - bi - tions go with one fell blow *p* It's quite a bit - ter pill to

George: "It's that Poppins woman. She's responsible for all this!"

Bert: "I know the very person. What's that song she's always singing?"

66

take.

70

71 a

BERT

*mp*

A

*cresc.*

72

spoon - ful of su - gar that is all it takes It

*mp*

76

chang - es bread and wa - ter in - to tea and cakes A

84 **A tempo**

spoon - ful of su - gar goes a long, long way

*mf*

88

'Ave your - self a 'ealth - y 'elp - ing eve - ry day

92

George: "A healthy helping of trouble if you ask me!"

Bert: "Like you say, Guv'nor."

**BERT**

*mf* You've got to

*mp* *mf*

96

grind, grind, grind at that grind stone \_\_\_\_\_ Tho' child-'ood slips like

sand thru a sieve *mp* And all too soon they've up and grown And

106

*poco rit.*

then they've flown and it's too late for you to give... Just that *mp*

112 Gently  $\text{♩} = 76$ 

spoon - ful of su-gar to'elp the med-i-cine go down The med-i-cine go dow - own,

118

Bert: "Good luck, Gov'ner."

med - i - cine go down...

George: "Thank you, Bert. And good luck to you too."

122

*rit.*

Ped.

# 21a. King Of The Sea

CUE - George: "It was Poseidon, King of the sea. Goodnight."

Freely  $\text{♩} = 80$

Measures 1-4 of the musical score. The tempo is marked 'Freely' with a quarter note equal to 80 beats. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is in piano (*p*) dynamics. The melody is in the right hand, starting with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass line is in the left hand, starting with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line and repeat signs.

Magical  $\text{♩} = 70$

Measures 5-8 of the musical score. The tempo is marked 'Magical' with a quarter note equal to 70 beats. The key signature has two flats. The time signature is 4/4. The music is in mezzo-piano (*mp*) dynamics. The melody is in the right hand, starting with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass line is in the left hand, starting with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line and repeat signs.

Measures 9-12 of the musical score. The key signature has two flats. The time signature is 4/4. The music is in mezzo-piano (*mp*) dynamics. The melody is in the right hand, starting with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass line is in the left hand, starting with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line and repeat signs.

poco accel.

Measures 13-16 of the musical score. The tempo is marked 'poco accel.'. The key signature has two flats. The time signature is 4/4. The music is in mezzo-forte (*mf*) dynamics. The melody is in the right hand, starting with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass line is in the left hand, starting with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line and repeat signs.

17

*f*

21

*dim.*

rit.

25

*mp*

*p*

# 22. Anything Can Happen Part 1 (Revised 21st March 2006)

CUE - WINIFRED: "Do you really believe that, Mary Poppins?"

Moderate 2  $\text{♩} = 96$  MARY POPPINS

*mp* A - ny-thing can hap-pen if you let it

The musical score for Mary Poppins' first line of the song is in 2/4 time, marked 'Moderate' with a tempo of 96 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand, with a piano (*p*) dynamic marking.

7

Some-times things are dif-fic-ult but you can bet it Does-n't have to be so

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes some melodic lines in the right hand and sustained chords in the left hand.

13 JANE MICHAEL

Chan-ges can be made You can move a moun tain if you use a lar-ger spade

The third line of the song is a duet for Jane and Michael. The vocal lines are written on a single staff, with Jane's part on the left and Michael's on the right. The piano accompaniment continues with chords and melodic lines.

19 MARY POPPINS MICHAEL

An - y - thing can hap - pen it's a mar - vel You can be a but - ter - fly\_

JANE

*mp* Or

25 JANE & MICHAEL

just stay lar - vel Stretch your mind be - yond fan -

30

tas - tic Dreams are made of strong e -

34 MARY POPPINS

las - tic Take some sound ad - vice and don't for - get it

MARY POPPINS, WINIFRED,  
MICHAEL & JANE

A Tempo

39

An - y - thing can hap - pen if you let it

43 WINIFRED: "I wonder..." *mf* WINIFRED, JANE & MICHAEL

An - y - thing can hap - pen if you

47 WINIFRED

let it You won't know a chal - lenge un -

51 MICHAEL

No - one does it for you

WINIFRED

til you've met it No - one but your -

56

self Va - cil - la - ting vi - o - lets get left up on the shelf

61 WINIFRED

An - y - thing can hap - pen Just im - ag - ine

65 MARY POPPINS

That should be my e - pi - taph I wear the badge in

69

ho - nour of this world's free think - ers

73 WINIFRED

Those who see be - yond their blin - kers

77 MICHAEL &amp; JANE

Jel - ly is - n't jel - ly till you set it

WINIFRED

till you set it

81 MARY POPPINS, WINIFRED  
MICHAEL & JANE

83 A 83 B 84 MARY POPPINS

An - y - thing can hap - pen if you let it *mf* If you

85 Più mosso

reach for the stars All you get are the stars But we've found a

90

whole new spin If you reach for the hea- vens\_

96 **Ancora più mosso**

You get the stars\_

100

thrown in\_

105 **Gently ♩ = 100** **BIRD WOMAN** **[GEORGE passes her then he hesitates and retraces his steps.]**

*mp* Feed the birds Tup pence a bag

109

Tup pence, tup pence, tup pence a bag

BIRD WOMAN: "Feed the birds, sir? Only tuppence a bag." [He brings out two coins and puts them in her hand.]  
 GEORGE: "I would take it as a great favour if you would kindly feed them for me."

113

*p*

117 **BIRD WOMAN**

Tup - pence, tup - pence, Tup - pence a

120 **Mechanical** ♩ = 120

**BOARD OF DIRECTORS & OFFSTAGE MEN**

bag *mp* Pre - ci - sion and or - der

*mf* *mp*

123

Pay - ing ones debts Risk - ing our in - vest - ments

Doorman: "Mr Banks is here."  
Chairman: "Come in, Banks."

125

Hedg - ing our bets

VAMP

Chairman: "Well Banks, how did it happen? You turned down a scheme that was bound to make millions and we ant to know why."

127

Trad - ing in fut - ures Jobs on the line

VAMP

# 23. Give Us the Word

GEORGE: "Supercalifragilisticexpialidocious"

Madly  $\text{♩} = 160$

GEORGE

*f* E - ven tho' the sound of it is some-thing quite a - tro - cious If you say it loud e-nough You'll

7

al - ways sound pre - co - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

DIALOGUE - ENDS WITH  
CHAIRMAN: "Agreed!"

13

Triumphant  $\text{♩} = 110$

*ff* rit.. - -

16

Gentle  $\text{♩} = 110$

George: "Whifred, I'm afraid I've underestimated you..."

*mp* *p*

22

Winifred: "...it's going to keep me extremely busy for a very long time."  
rit. - - - - -

27

32

WINIFRED

A - ny - thing can hap - pen if you

SEGUE AS ONE No.24  
ANYTHING CAN HAPPEN PART 2

# 24. Anything Can Happen

## Part 2

DEAD SEQUE FROM 23

39 Joyfully  $\text{♩} = 120$

let it

*mf*

43 MARY POPPINS

A - ny-thing can hap - pen if you let it

47

BERT

What good is a whist-le un - less you whet it

51

MARY & BERT

BERT

Broad - en your ho - ri - zons Op - en dif - ferent doors

55

MARY &amp; BERT

55  
You may find a you there\_ that you ne - ver knew\_ was yours

56  
An - y - thing can hap - pen\_ raise the cur - tain\_

57  
An - y - thing can hap - pen\_

58  
Things you thought im - pos - sib - le will soon seem cer - tain

59  
will soon seem cer - tain

The musical score for measures 55-58 features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The lyrics are: "You may find a you there\_ that you ne - ver knew\_ was yours" (55), "An - y - thing can hap - pen\_ raise the cur - tain\_" (56), "An - y - thing can hap - pen\_" (57), and "Things you thought im - pos - sib - le will soon seem cer - tain" (58).

59

MRS CORRY

59  
An - y - thing can hap - pen\_ raise the cur - tain\_

60  
An - y - thing can hap - pen\_

61  
Things you thought im - pos - sib - le will soon seem cer - tain

62  
will soon seem cer - tain

The musical score for measures 59-62 features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has four sharps. The lyrics are: "An - y - thing can hap - pen\_ raise the cur - tain\_" (59), "An - y - thing can hap - pen\_" (60), "Things you thought im - pos - sib - le will soon seem cer - tain" (61), and "will soon seem cer - tain" (62).

63

63  
Things you thought im - pos - sib - le will soon seem cer - tain

64  
will soon seem cer - tain

65  
Things you thought im - pos - sib - le will soon seem cer - tain

66  
will soon seem cer - tain

The musical score for measures 63-66 features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has four sharps. The lyrics are: "Things you thought im - pos - sib - le will soon seem cer - tain" (63), "will soon seem cer - tain" (64), "Things you thought im - pos - sib - le will soon seem cer - tain" (65), and "will soon seem cer - tain" (66).

67

**MRS CORRY**

Though at first it may sound clown - ish

**BERT**

Though at first it may sound clown - ish

71

See the world more up - side - down - ish

See the world more up - side - down - ish

75

Turn it on it's head then pir - ou - ette it

Turn it on it's head then pir - ou - ette it

78

[NELIUS vaults into place beside POSEIDON]

[MRS. CORRY &amp; MARY POPPINS]

An - y-thing can hap - pen\_\_ if you

An - y-thing can hap - pen\_\_ if you

[LAMPLIGHTERS' ENTRANCE]

83

Più mosso ♩ = 120

[MARY POPPINS]

let it\_\_ *mf* If you reach for the stars All you get are the stars But

let it\_\_ *p* Oh

Oh

*mp*

86

we've found a whole new spin If you reach for the

89 **poco a poco accel.**

heavens— You get the stars thrown in

**A** You get the stars thrown

**S**  
**T** You get the

rall. - - - - -

92

stars thrown in

in

94 **Broader**

8

(8)

98

v

133

Sal - ly forth the way we're stea - ing,

Sal - ly forth the way we're stea - ing,

135

ob - sta - cles start dis - ap - pear - ing.

ob - sta - cles start dis - ap - pear - ing.

137

Go and chase your dreams you won't re - gret it

Go and chase your dreams you won't re - gret it

141

*rit.*

An - y - thing can hap - pen      An - y - thing can hap - pen

An - y - thing can hap - pen      An - y - thing

An - y - thing can hap - pen      An - y - thing can hap - pen

143

JANE, MICHAEL & MARY

An - y - thing can hap - pen if you let it

*ff* if you let it

if you let it

*smf*

Più mosso ♩ = 140

102

105

rall.

*f*

Universal ♩ = 90

accel.

MARY, BERT, MRS CORRY  
JANE & MICHAEL  
NELEUS, BIRD WOMAN

109

[They touch fingers and the stars illuminate]

*f* If you

Ah

Ah

113 **Con Moto** ♩ = 120

reach for the stars All you get are the stars But we've found a whole new spin.

*mf* Ah

*mf* Ah

*f*

117 **rit.**

If you reach for the hea - vens You get the stars thrown in

If you reach for the hea - vens You get the stars thrown in

*f*

[STRUT]

121 S  
A Broadly ♩ = 90

An - y - thing can hap - pen if you let it \_\_\_\_\_

An - y - thing can hap - pen if you let it \_\_\_\_\_

123

Life is out there wait - ing so go and get it

Life is out there wait - ing so go and get it

125

Grab it by the col - lar Seize it by the scruff

Grab it by the col - lar Seize it by the scruff

127 rit.

Once you've star - ted liv - ing life you just can't get e - nough

Once you've star - ted liv - ing life you just can't get e - nough

129 (Double-time feel) ♩ = 120

An - y - thing can hap - pen, it's of - fi - cial.

An - y - thing can hap - pen, it's of - fi - cial.

131

You can choose the sup - er or the su - per - fi - cial.

An - y - thing can hap - pen

You can choose the sup - er or the su - per - fi - cial.

146 **Più mosso** ♩ = 120

Musical score for measures 146-147. The score is in 3/4 time, marked **Più mosso** with a tempo of ♩ = 120. The key signature has three flats (B-flat, E-flat, A-flat). The first three staves (treble, alto, and tenor) contain sustained chords with long, sweeping slurs. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes and chords in the left hand. A **ff** (fortissimo) dynamic marking is present in the piano part at measure 146.

148

Musical score for measures 148-149. The first three staves (treble, alto, and tenor) continue with sustained chords and long slurs. The piano accompaniment (grand staff) shows a more complex texture. In measure 148, the right hand has a series of chords, and the left hand has a bass line. In measure 149, the right hand features a rapid, ascending scale-like passage marked with a **17** (likely indicating a 17th measure or a specific fingering). The left hand continues with a bass line. The score concludes with a double bar line and repeat signs.



# 24a. The Best Yet

APPLAUSE SEQUE FROM 24

Gently  $\text{♩} = 60$

*f*

*p*

*sempre f*

*poco rit.*

A tempo  $\text{♩} = 60$ 

Musical score for measures 18-21. The key signature is B-flat major (two flats). The tempo is A tempo, 60 beats per minute. The score is written for piano in G major (one sharp). Measure 18 starts with a treble clef and a bass clef. The treble staff has a half note G4, followed by a quarter rest, then a half note G4. The bass staff has a half note G2, followed by a quarter rest, then a half note G2. Measures 19-21 continue the melody in the treble staff and the bass line in the bass staff. Measure 21 ends with a double bar line.

Musical score for measures 22-24. The key signature is B-flat major (two flats). The tempo is A tempo, 60 beats per minute. The score is written for piano in G major (one sharp). Measure 22 starts with a treble clef and a bass clef. The treble staff has a half note G4, followed by a quarter rest, then a half note G4. The bass staff has a half note G2, followed by a quarter rest, then a half note G2. Measures 23-24 continue the melody in the treble staff and the bass line in the bass staff. Measure 24 ends with a double bar line.

Musical score for measures 25-28. The key signature is B-flat major (two flats). The tempo is A tempo, 60 beats per minute. The score is written for piano in G major (one sharp). Measure 25 starts with a treble clef and a bass clef. The treble staff has a half note G4, followed by a quarter rest, then a half note G4. The bass staff has a half note G2, followed by a quarter rest, then a half note G2. Measures 26-28 continue the melody in the treble staff and the bass line in the bass staff. Measure 28 ends with a double bar line. The word "rit." is written above the treble staff in measure 26.

## 24b Goodbye Then, Mary

DIALOGUE  
After the kiss...

Poignantly ♩ = 100

*p*

*pp*

*8va*

6

rit. MARY

With ev' - ry

*pp*

*8va*



# 25. Spoonful Of Sugar (Reprise) Finale

Adagio  $\text{♩} = 70$

MARY

job when it's com - plete There is a sense of bit ter sweet That mo - ment when you

The first system of the musical score for Mary's first line. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Adagio' with a quarter note equal to 70 beats per minute. The lyrics are: 'job when it's com - plete There is a sense of bit ter sweet That mo - ment when you'.

know the task is done Though in your heart you'd like to stay To

The second system of the musical score. The vocal melody continues in treble clef, and the piano accompaniment continues in grand staff. The lyrics are: 'know the task is done Though in your heart you'd like to stay To'.

help things on their way You've al - ways known they must do it a - lone

The third system of the musical score. The vocal melody continues in treble clef, and the piano accompaniment continues in grand staff. The lyrics are: 'help things on their way You've al - ways known they must do it a - lone'.

MARY POPPINS There, practically perfect and I hope it remains so.

17

22

CUE Michael: "...with a good deal of love."

Gently ♩ = 90

26

29

32

GEORGE: "I think you'd better come  
and dance with me"

VAMP

35

Joyfully ♩ = 150

Winifred: "George, this is serious."

43

47

Più mosso

51

Starstruck ♩ = 100

GEORGE Look! It's a shooting star! MICHAEL You can borrow my telescope.

54

George: "I was right. Wish on it, children!"

George: "My dearest love."

Jane: "We won't forget you, Mary Poppins."

59

Michael: "We'll never forget..."

rit.

63 66

Glorious ♩ = 66

8va

68

(8)

71

(8)

74

(8)

80

(8)

82

*ff*

(8)

86

rit.

90

[AS MARY BEGINS TO CLIMB]

Più mosso ♩ = 140

94

*mf*

98 *poco rit.* - - - - *Con Moto* ♩ = 110 *rit.* -

*f* *sf* *ff*

102 *A Tempo*

*fff* [CURTAIN]



## 26. Bows

The musical score for '26. Bows' is written for piano in 2/4 time. It consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature changes from C major to B-flat major (two flats) at measure 13. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *ff* (fortissimo) at measure 4, and *f* (forte) at measure 5. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth-note runs and chords.

21 *mf*



27



34 *ff*



41



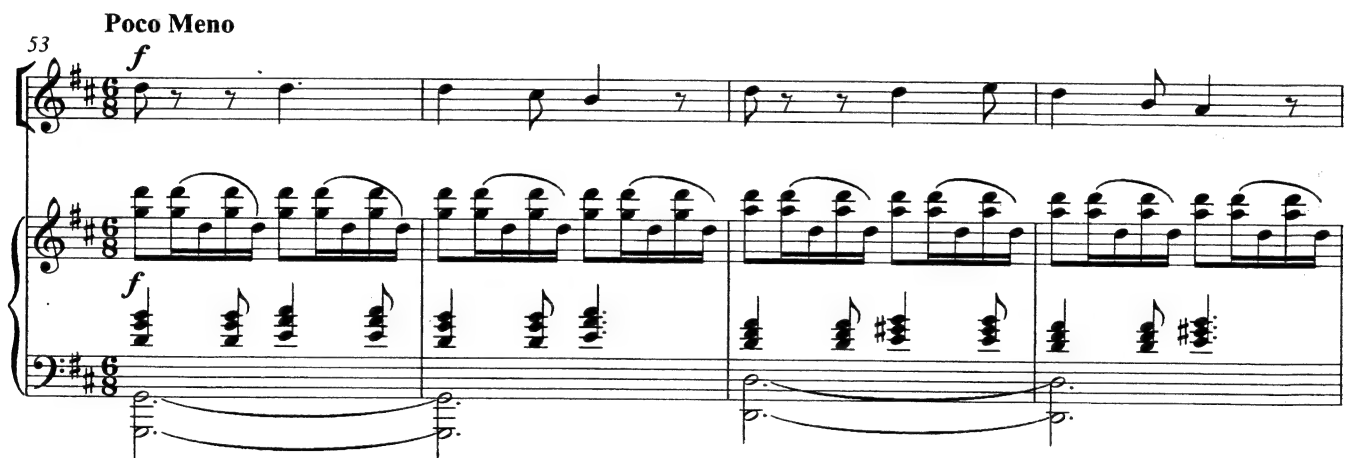
45



50



**Poco Meno**  
53 *f*



57



61

*f*

65

Swing 4

69

71

ALL (Unison)

74

If you

77

reach for the stars All you get are the stars But we've found a whole new

80

spin\_\_\_\_\_ If you reach for the hea - vens\_ You get the

83 **Rit.**

stars thrown in

85 **SAB** **(Double-time feel) ♩ = 120**

An - y - thing can hap - pen it's a mar - vel

**TENORS**

An - y thing can hap - pen

87

You can be a but - ter - fly or just stay lar - val

An - y - thing can hap - pen

89

Measures 89-90 of the musical score. The vocal parts (Soprano and Tenor/Bass) sing the lyrics "Stretch your mind be - yond fan - tas - tic". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

S  
A Stretch your mind be - yond fan - tas - tic

T  
B Stretch your mind be - yond fan - tas - tic

91

Measures 91-92 of the musical score. The vocal parts sing the lyrics "Dreams are made of strong e - last ic". The piano accompaniment continues with the same rhythmic pattern.

Dreams are made of strong e - last ic

Dreams are made of strong e - last ic

93

Measures 93-94 of the musical score. The vocal parts sing the lyrics "Go on chase your dreams you won't re - gret it \_\_\_\_". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Go on chase your dreams you won't re - gret it \_\_\_\_

Go on chase your dreams you won't re - gret it \_\_\_\_

95

An - y - thing can hap - pen if you let it

An - y - thing can hap - pen if you let it

**Più mosso** ♩ = 120

98

100

17

# 26a. Supercal (Bows)

Steady  $\text{♩} = 120$

3 ALL

*mf* sotto voce Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

7 Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

11 accel. Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious *ff*

15 Su - per - cal - i - frag - i - lis - tic ex - pi - al - i - doc - ious

♩ = ♩

19

*f* S - u - p - e - r c - a - l - i - f r - a - g - i - l -

*subito mf* S - u - p - e - r c - a - l - i - f r - a - g - i - l -

*subito mf*

22

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

24 *f*

c - i - o - u - s

c - i - o - u - s

*8va*

26 **Presto**  $\text{♩} = 160$ 

**S**  
**A**

**ff** Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

**T**  
**B**

**ff** Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

30

Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

34

If you say it loud en - ough you'll al - ways sound pre - co cious

If you say it loud en - ough you'll al - ways sound pre - co cious

38

BERT

doc - ious - al - i - ex - pi - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

*mf*

42

Su - per - cal - i - frag - i - lis - tic -

Su - per - cal - i - frag - i - lis - tic -

*ff*

46

S  
A

T

B

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

50

doc - ious

doc - ious

54 *fff*

*fff*

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

*fff*

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

*fff*



## 27. Playout

Vivace ♩ = 110

Musical score for the 'Vivace' section, measures 1-4. The tempo is marked 'Vivace' with a quarter note equal to 110 beats per minute. The music is in 2/4 time. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with eighth notes. Dynamics include a forte (*f*) marking at the beginning and a fortissimo (*ff*) marking towards the end of the section.

Dixie Feel ♩ = 100

Musical score for the 'Dixie Feel' section, measures 5-10. The tempo is marked 'Dixie Feel' with a quarter note equal to 100 beats per minute. The music is in 2/4 time. The right hand has a melody with eighth notes and some beaming. The left hand has a rhythmic accompaniment with eighth notes and chords. A fortissimo (*ff*) dynamic is marked at the beginning of measure 5.

Musical score for the 'bones?' section, measures 11-15. The music is in 2/4 time. The right hand has a melody with eighth notes. The left hand has a rhythmic accompaniment with eighth notes and chords. A fortissimo (*ff*) dynamic is marked at the beginning of measure 12. A bracket labeled 'bones?' spans measures 12-15.

16 (9)

Musical score for measures 16-20. Measure 16 starts with a treble clef and a key signature of two flats. Measures 17-19 are in 9/8 time, indicated by a '9' in a circle. The piano part features a rhythmic accompaniment with chords and single notes. Measure 20 ends with a double bar line and a key signature change to one flat.

**Rag Feel**

21

Musical score for measures 21-26. The tempo is marked "Rag Feel". The piano part has a steady eighth-note accompaniment. Measure 26 ends with a double bar line and a key signature change to one flat.

27 37

Musical score for measures 27-36. The piano part continues with a steady eighth-note accompaniment. Measure 36 ends with a double bar line and a key signature change to one flat.

41

$\text{♩} = \text{♩}$

rit.

Musical score for measures 41-46. The tempo is marked "rit." (ritardando). The piano part features a series of chords. Measure 46 ends with a double bar line and a key signature change to one flat.